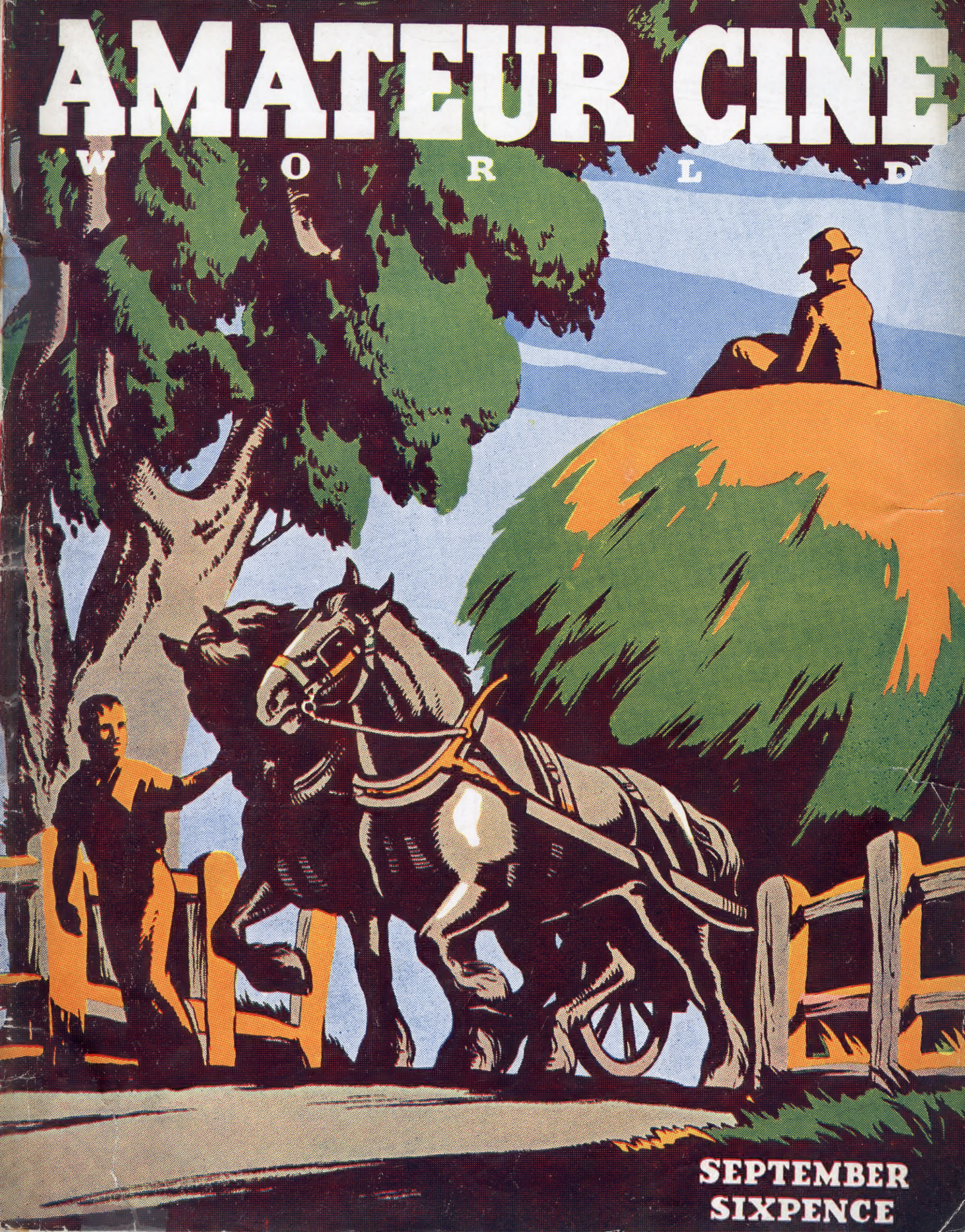


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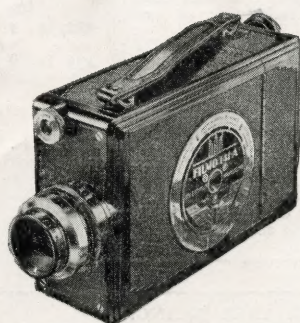
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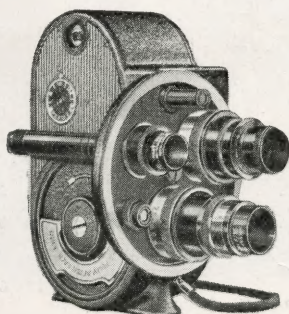


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No. 6

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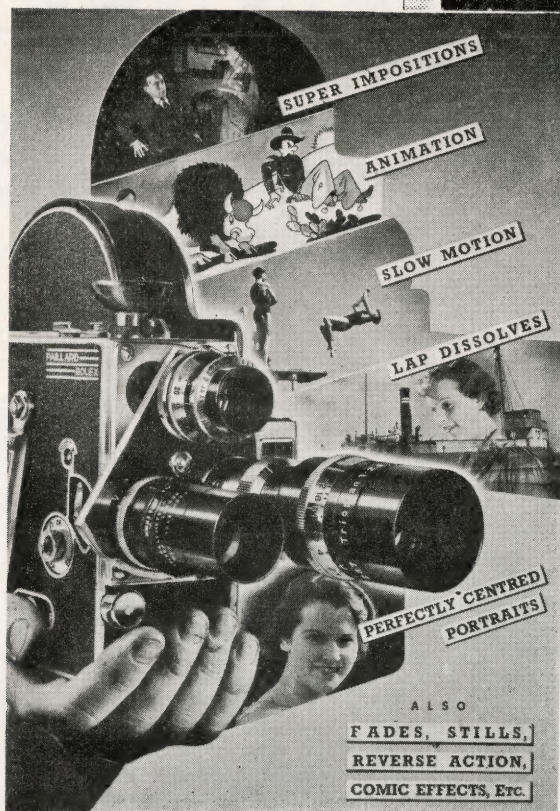
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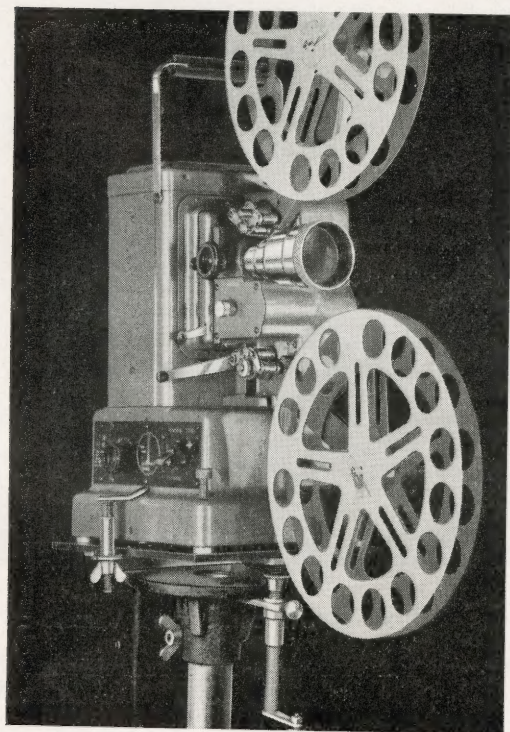
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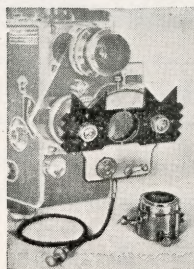
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A Joke with the Cine Camera

THE perverse weather in which we have been languishing for, it seems, years, suggested to us that, since rain is almost certain to stop the amateur movie-maker's play for a substantial part of his holiday, some means must be devised of getting over the difficulty. So last month we suggested that, instead of his making one holiday film of one or two reels (and getting only two fine days out of fourteen in which to contribute to it), the holiday maker should produce a series of self-contained cameos of about sixty feet each. They need not have any relation to each other in subject matter or treatment, but since they will all have been taken on holiday they could be grouped together under a general main title.

The Cast

Last month we dealt with the journey. Now we will assume that we have arrived at the holiday resort and that the sun shows a deceptive smiling face just to encourage us. We go down to the beach. It is invariably assumed that among the party will be a small child, for that makes it easier for the writer who is attempting to give advice. After all, shots of children, however badly they may be taken, usually manage to hold the attention. One has only to tell the reader to take connected shots of the child making a sand castle, or paddling or licking an ice and, provided it has been stressed that the shots should comprise a complete sequence, one has performed one's duty.

But quite often there is no baby to delight the cinematographer's heart and if he attempts to film somebody else's baby his own family will, as like as not, complain about wasting film on someone outside the family circle. So let us assume that our family group consists of father, mother, daughter of about eighteen and the cameraman. None of them knows anything about cinematography, and (with the possible exception of the daughter) are not willing to act, but they want to see themselves on the screen. After all, father advanced some of the money for the camera.

They accommodate themselves in deck chairs. They then proceed to do precisely nothing. After an hour or so Jane will go for a bathe but her parents will continue to do

nothing diligently. What very unpromising material for the cameraman! You have managed to din into them that they must not look at the camera, so that when you train it on them they self-consciously look the other way and the effect is quite embarrassing.

If you tell them to pretend to be looking at something, father will gaze with grim determination as though he had suddenly discovered something rather appalling, while mother, eager to oblige, will look in a slightly different direction and will probably be unable to suppress a smile.

Keep it a Secret!

If you present such shots baldly, without comment, the result will be dire, but filmed with deliberate purpose, can be amusing. So our first cameo can be: "Mr. and Mrs. Smith Learn to Act for the Films." You must not let them into the secret that you are going to poke mild fun at them, for the reason that will be apparent later. Nor should they be shown the shots before they have been built up into sequences and adequately titled. When the film is screened for the first time a hilarious evening should be assured, the more so since it will come as a surprise, for they will be quite unaware that the shots they know you have taken were anything to laugh at.

Our film could proceed like this: Sub-title: "Lesson 1. Sit down elegantly and with dignity". Shots of them trying to sort out their deck chairs and lowering themselves into them. Now if you tell them what sort of film it is you are going to make they will, in all probability, relax and enter into the spirit of the thing. Father might plump down very heavily into the chair, for instance, and lose his balance, while mother might manoeuvre herself into hers with exaggerated languor. The resultant pictures are

certain to be rather laboured and not very amusing.

Sub-title: "Lesson 2. Gaze with mild interest at the scene around you. Note: Under no circumstance must you look at the camera. Be unconscious of it." This will give you an opportunity
(Cont'd on next page)



A shot such as this might well find a place in the sort of film suggested in the captions to the illustrations on pages 276 and 277.

The Editor to his Readers

(Continued from
previous page)

of including a heterogenous collection of shots of the beach and what not, which you might otherwise not be able to fit in very successfully. There is no real necessity for them to have much continuity. After these shots, put in the shots of Mr. and Mrs. Smith following out instructions.

Conscientious Cameraman

Jane has got into conversation with that handsome young man she had hoped would notice her. Being a conscientious cameraman you have followed and taken a shot of them. Jane will do one of two things : (a) she will smile very sweetly to show what a charming nature she has or (b) she will shoo you off. Either attitude will produce equally good material for our next part of the cameo which is : "Lesson 3. Your daughter has been entrapped by a stockbroker and threatened with a fate worse than death. Register appropriate emotion." Follow with a shot of parents looking stolidly out of the picture, obeying the instructions which you have deceitfully given them to look at that boat out at sea.

Intercut the shots of Jane smiling or telling you to be off. The audience will by now have seen the joke and will be prepared to meet you half way by assuming that it was her parents' demeanour which produced those reactions.

You see the idea ? It will not need much ingenuity to produce a film of some sixty feet which will give a great deal of amusement to a family prepared to laugh at itself.

Boat Trips

Places of interest at the holiday resort could provide one or more cameo films ; so could a trip in a motor boat if the boat has a definite destination and does not merely go a few miles out to sea and then back. At Eastbourne there are motor trips to the lighthouse. At Littlehampton you can go up the Arun to Arundel. The arrival provides a climax for the film : but there is no climax in an aimless trip out to sea ; hence it is not suitable cine material.

The film might be shot as follows : Main title : "Any More for the 'Skylark' ?" (not "Arundel Castle" or "Around the Lighthouse" because in a film of about sixty feet you would not be able to show enough of these places to warrant featuring them, since

a good deal of the footage is to be devoted to the trip). Shot of man bawling out, seeking passengers. Notice giving details. People stopping to read it. The boat. Man shouting. The family getting up from their chairs.

Cross Cutting Needed

Closer view of the boat. People going aboard, among them the family (but do not start off with the latter embarking. Time lapse must be allowed for). Notice board being turned round or part of it being rubbed out. The boat moving off. (Obviously you will have to take this shot and some later ones when the boat makes another trip). The shore from the boat. Some of the passengers. Boat going up river (taken from bank). Meadows bordering river, taken from boat, farther up stream. Child dabbling her hands in the water.

Long shot, from boat, of the imposing vista of the castle, rising out of the woods, and the church beside it. Resist the temptation to take further shots showing the castle getting successively nearer. They will become monotonous after a time. Shot (from banks) of boat. The man at the wheel. Shot from landing stage of boat approaching. Do not devote too much footage to landing.

Take shots of salient parts of the castle and grounds, intercut with a few of people looking around and walking about. Include a sub-title giving a few brief details of the place. Fade out on castle. Fade in on notice board

being turned round or something else being chalked on it. Shot (from beach) of boat returning. Man once more demands to know if there are any more for the 'Skylark'.

No Coupons

Readers have frequently expressed their dislike of cutting their copies of the magazine in order to send the correspondence coupon with their queries, particularly when they keep each issue in the self-binding case. Once the cover is cut, further tears seem to be inevitable. So we have decided to abolish the coupon system. You may now send your enquiries without one. But please note that, since all replies are sent by post, a stamped addressed envelope should be enclosed. No coupons are needed, of course, for sending films to us for review. The recently announced system of forwarding films 'by appointment' (please see page 276) is now working very smoothly and no reader has had to be without his film for more than three days.

A few detail shots such as this will help solve problems of continuity in your holiday film.



Not only do the branches assist the composition by framing the scene, but they have the effect of leading the eye to the point of interest—the hills.

FILMING SCENERY

Landscapes often appear disappointing on the screen, frequently because we have been influenced by their colour in taking them, forgetting that they will be recorded in monochrome. Here are some useful hints that will help you to avoid such disappointments.

By ORLTON WEST



WHEN on holiday, with the cine camera, most of us like to take records of scenery passed on the journey, or of beauty spots visited on excursions. But such scenes are more difficult to photograph successfully than those in which a nearer subject fills the whole screen space and focusses sharply. Too often we find that, when it comes to mountain vistas, distance has lent obscurity rather than enchantment; while our view of a fishing village, for example, has been swamped by a vast emptiness of sky and foreground.

Such disappointment may be due to an unsuitable viewpoint having been chosen, or to omission of a colour filter. For scenes of this kind, with the main pictorial interest a long way off, some object is required to fill part of the foreground space unobtrusively. If the village is being photographed from the top of the cliff some distance round the bay, the footpath on which you happen to be standing at the time will be the easiest spot from which to shoot. But is that giving you the best angle?

Framing

Look around. Perhaps, by retreating twenty yards or so, a fringe of tree branches can be included along the top of the picture. Or perhaps a dozen paces to the left will bring a jutting portion of the cliff's grassy edge into the bottom of the frame.

If you are in the country, or on a farm, a gate, stile or pond may serve similarly; or any object which is nearby. Shooting through a doorway, or an open window, will mask off duller portions of a view, and lead the eye of the audience to just that pictorial 'highspot' you want it to enjoy. All such additions—or obliterations—help to balance the make-up of the scene—as still photographers will know from experience—giving to it an air of completeness.

A green or yellow-green filter will give landscape shots warmth of tone and also have the advantage of accentuating clouds and eliminating haze to a certain extent.

(For notes on types to use, see "Out of Doors with 9.5mm." in last month's issue).

When a distant scene appears *flat*, it is more often a question of perspective than of filtering. The perspective is bound to be faulty if there be too wide a gap between objects in the background and foreground.

For example, if it is found that the snowcapped peak of a mountain several miles distant looks unimpressive, some intermediary object is required at about the middle distance to suggest its magnitude by comparison. The figure of a man, or a hut in the intervening valley would do nicely. As it is only a 'scaling' object, it does not matter if its placing be not to advantage from the point of view of pictorial composition.

Stereoscopic Effect

The degree of stereoscopy seems to depend upon the number of objects standing at varying distances from the camera. The scatter of tree-trunks through a wood produces an effect of great depth on the screen, as you may have noticed at the cinema. This is enhanced by slow horizontal movement of the camera, as when the camera is on a boat slowly gliding down a river with the stream.

The question of perspective also arises when filming tall buildings, or indeed any high object from close to. Looking directly up at the cliffs from the foot of them, for instance, is never successful. They appear to be foreshortened and to be leaning backwards. A more pleasing result will be obtained by moving some distance down the beach and holding the camera at knee level so as to include an expanse of pebbles in the foreground and a narrow strip of sky above the top edge of the cliff. Experiment with various camera distances is well worth while with this type of scene, if you have time.

Trouble in getting the light right will also be repaid with better results. Every cine photographer knows the maxim about standing with the sun shining over one

(Continued on page 282)

Something About Filters : Cloud Effects : Iris Fades

meter reading : but actually $f/11$ was given, for extra boldness.

Incidentally, $x8$ is the factor at noon of the red filter, so it would probably be nearer $x6$ at 5 p.m. Sunlight gets redder as the afternoon wanes. This factor also depends on the make of film. With a super-pan film that was over-sensitive to red, factor might be only $x4$.

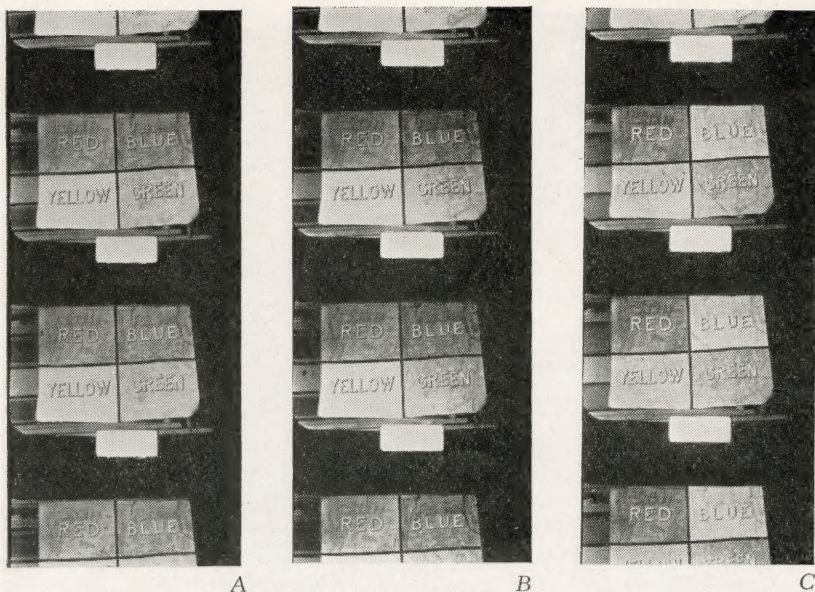
Note : the shot should stop as soon as the sun is uncovered by the cloud because then the film will be flared white all over. These shots are improved by the inclusion of a trace of tree-top, etc. : see bottom left-hand corner of frame.

Strip H. Professionals have re-discovered the iris-fade. Walt Disney has always used it. Most people like it. It is cheap and simple to remove the iris from an old 'still' camera and have it attached to one's standard lens, at the end of the hood : preferably with adjustment to enable the fade to end off-centre, as in the example,

strip H, where the tree-top is the point of interest and this is deliberately kept off-centre to avoid a completely hopeless composition of the frame. See also "Cabinet of Dr. Caligari."

Note : iris can be left partly closed, to fringe the picture, an admirable device once common in professional films. Sharpness of edge of iris is increased by mounting iris further from lens, and vice versa. Speed of fade must, of course, harmonize with the

D tempo of the sequence.



A

B

C

A SPECIAL test subject was made for Strips A, B and C by dividing a large sheet of paper into 4 parts and painting these brick red, deep sky blue, grass green, and yellow (gamboge). Super-pan film was used.

Strip A was taken without a filter, and it will be seen that the red, blue and green register almost exactly the same monochrome value. The yellow registers paler, due to a lighter tinted paint having been used : sun-flower yellow would have been a fairer tint.

Note that other makes of super-pan film would register the red paler : see under strip G.

Strip B shows the effect of using a pale yellow $x2$ filter : the blue rendering is decidedly darker. Strip C shows the effect of using a blue filter $x1\frac{1}{2}$: the blue is now rendered pale, the red is dark. Inevitably, of course, the tones lose something on reproduction. These shots were taken in a garden on a dull June day ; exposures were : Strip A, $f/8$. Strip B, $f/5.6$. Strip C, $f/6.3$.

Strips D, E and F. Subject : Plum tree in blossom. Light : Hazy sun, weak blue sky. Noon, May. Film : 16mm. normal panchromatic. Strip D, $f/6.3$, using $x1\frac{1}{2}$ blue filter. This looks just as though it had been shot on ortho. stock, with the washed-out sky and loss of definition at the top of the tree.

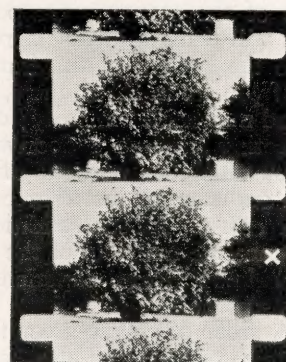
Strip E, $f/8$ without filter. Excellent rendering. Strip F, $f/3.5$, using $x6$ yellow filter. Over-correction, but a pleasantly "fruity" result. Note that this is not under-exposed, as proved by unaltered brightness of the bee-hive in the bottom right-hand corner of the frame.

General Notes : blue filter only of use with super-pan films that are over sensitive to red. Normal pan gives ideal rendering without a filter. Yellow filter increases contrast. Also, though not proven here, ortho film gives best rendering of exteriors with a yellow filter, generally speaking.

Strip G. Taken at 5 p.m. on an unsettled June day, looking directly towards the sun as the clouds rolled by. These shots are very effective, especially taken at $\frac{1}{2}$ -speed, as all manner of stray shafts of sunlight are recorded : but a curtailed exposure is essential, to achieve boldness. In this case (with normal pan film) the meter indicated $f/22$ when pointed at the subject, and a $x8$ red filter was in use so that an aperture of $f/8$ would correspond to



E



F

Animation : Close-ups Through Glass: "Float"

*The second of the series of reproductions of
cine frames, supplemented by text, on practical
cine effects and how to produce them.*

Strip J. Subject : jointed, wooden toy horse (6 inches long). Light : bright cloudy, in June : on lawn. Film : 9.5mm. super-pan. Camera : Pathe Lux with $\frac{1}{2}$ metre portrait lens. Exposure : f/10 called for, but f/14 actually used on account of the extra exposure given when using stop-motion. Single-pictures obtained by giving the starting lever a quick pull-and-push : camera on strong tripod to avoid jerks.

This strip shows the horse looking away and bowing his head : there is nothing clever or original about this, but audiences love such shots. Many cinematographers seem to think that animation can only be used in a complete, all-make-believe film : but in fact there is ample use for an occasional animated shot, thus :—

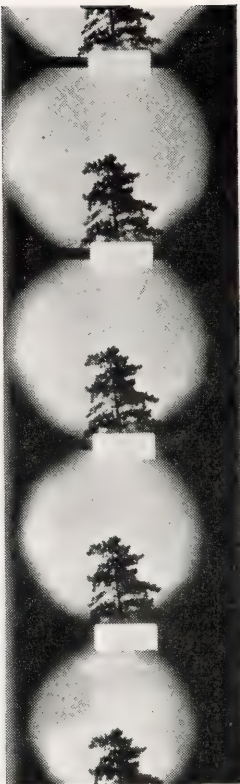
M.S. Young Ronnie flies his glider.
C.S. Father points . . .
C.S. Mother looks . . .
M.S. the glider glides
(animated) C.S. the toy horse looks round (at it).

Try such a sequence, and see how the children react to the spectacle of their toy acting with the best.

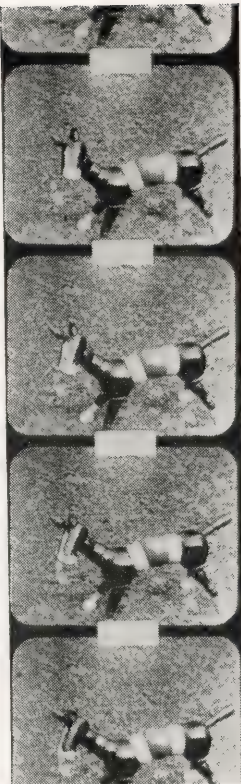
Strip K. Often one requires a shot of the driver, to cut in with other car shots, and these have to be shot through the windscreen. The danger then is that sky reflections will flare the picture, to avoid which park the car facing a dark building. This strip was taken on normal 16mm. pan on a bright July day : exposure for shots in the shade was f/5.6, but f/4.5 was used due to extra shade caused by the subject being inside the car even though the sun-roof was open.

Note : rear window blind down to avoid seeing stationary scenery through it ! White sheet on actors' laps to improve lighting . . . Front axle jacked up to allow wheel to be moved . . . Camera given occasional slight wobble to render illusion of car being in motion. (See blurred frame indicated by arrows in margin.)

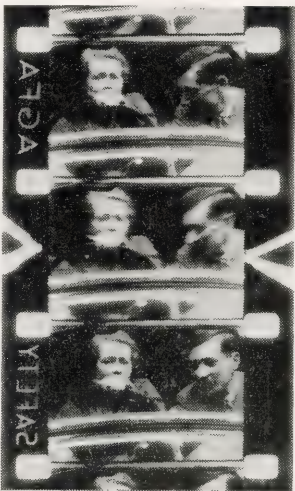
See also the still picture, and observe the ludicrous effect caused if a bit of sky and the outline of the building are caught in the picture. The edge of the corrugated-iron roof, and a lump of sky and tree are clearly seen in the top right-hand corner.



H



J



K



L

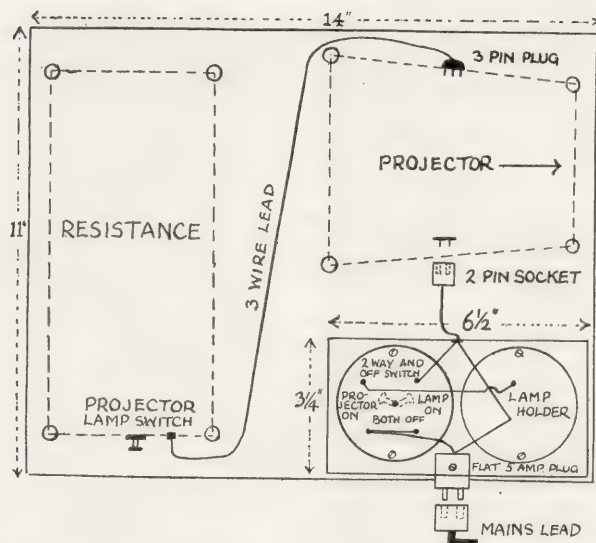


Still picture taken at same time as
shot K (see text).



G

(Continued on page 299)



A Projector Baseboard and Instrument Panel for 6/-

A STURDY combined baseboard and instrument panel is a decided convenience and can be made very simply for about 6/-. The baseboard to be described was constructed to fit a Pathe 200B, but it should not be difficult to adapt it for other projectors. With the exception of the switch, the various components can all be purchased from the local 6d. stores.

The base consists of a 6-ply bread board, measuring 14" x 11". Use a $\frac{3}{4}$ " bit, and drill four holes $\frac{2}{3}$ rd through the plywood. These holes are to accommodate the rubber feet of the projector. To position accurately the holes before drilling, simply smear the projector feet with ink and press the machine against the plywood. The same procedure is gone through with the resistance. The projector and resistance will now be firmly held in place on the baseboard by merely pressing them into position. It will be found necessary to re-wire the resistance lead with a longer cable in order that the resistance can take up its proper position on the baseboard.

The instrument panel consists of an electrician's rectangular mounting block, $6\frac{1}{2}$ " x $3\frac{1}{2}$ " and about $\frac{3}{4}$ " thick. Cut a one-inch check on one side of the block. This check will accommodate the inlet point which consists of a flat 2-pin plug. Remove the centre bolt and (after wiring up) substitute this for a screw nail of suitable dimensions, and fix the plug firmly in position. Then drill a small hole through the opposite edge to take the lead to the projector. The next step is to procure a Crabtree "2 way and off" switch (not a 2 way switch), the dolly of which has three distinct positions. On the left hand side of the block, bore the three wire holes, wire up and drive home the fixing screws.

On the opposite end of the block is fixed an ordinary flat based bayonet type lamp-holder. Drill the two wire holes, wire up and screw down the holder. The instrument panel is finally wired up as per the diagram and the projector lead drawn through the hole provided.

(Continued on page 294)

Battery Operated Projectors

DON'T LET LACK OF ELECTRIC CURRENT DETER YOU FROM TAKING UP MOVIE MAKING

THERE are still many parts of the country in which electric light is not available. And even when one has it in one's own home there are occasions when one would like a battery-operated projector—as, for instance, when people in the country districts without electric current ask to see the holiday films in which they have appeared. Certainly it is these more or less isolated dwellers who would reap the most benefit from a home cinema.

Although the advertisements do not usually state that projectors can be supplied for battery operation, direct enquiry to the manufacturers will reveal that they willingly undertake conversions to enable the machine to be worked from batteries, and also, when available, from high voltage supplies.

When I decided on a certain popular home cine projector, I asked the makers to convert the machine for operation from a six volt car battery, with a hand-crank, and alternatively, for working from various high voltage supplies and motor-driven. The conversion cost was very reasonable, and delivery took about two weeks. The result, in practice, was highly satisfactory, the machine being used with the battery in country cottages and village halls and in small institutes with mains supplies. The actual adjustment to the projector in changing from low to high voltage, and vice-versa, only involved a substitution of lamps, separate connections being provided for either current.

Ample Illumination

The machine projects 8mm. film, with a 6 volt 24 watt lamp, on a 40 ins. by 30 ins. silver-surface screen. When used in a large room or a village hall, and the screen filled, it is found that the illumination is ample for an audience of 30 to 50. When mains supplies are available, the machine will give enough brilliance on the screen for at least 100 people. Hand cranking is not at all tiring, providing a suitable comfortable position is chosen.

It is advisable to use a heavy-duty battery with a high capacity, such as the car type. If the user is also a car owner, a spare battery can be alternated with the one on the car, so that a freshly charged battery is always available, and at no cost. In this case, the voltage of the car battery, either 6 or 12 volts, will decide what instructions to give the makers for the conversion of the projector. With a 6 volt 24 watt lamp, the usual size of car battery will last about ten hours, and the same applies to a 12 volt 48 watt lamp, the latter, of course, giving a corresponding increase of illumination. For the more ambitious, a projector is made using a 72 watt lamp. Incidentally, these low voltage lamps have a higher efficiency, watt for watt, than high voltage ones. The makers' tables show that a 12 volt 48 watt lamp gives 21 lumens per watt, while a 100 volt 100 watt lamp gives 18 lumens per watt.

C.R.

TECHNICAL HINTS

When using colour film and part of your subject is in deep shadow it is advisable to increase the exposure by one stop more than the exposure meter reading. This will give detail in the shade and providing the light is not too hard the high lights will look after themselves.

Cleaning the camera lens is a delicate task and should not be undertaken by an inexperienced person. If no competent photographic dealer is at hand when the lens requires attention in this way you can safely remove foreign matter by first of all dusting with a soft camel hair brush and then by gently rubbing with a piece of fine tissue or an old but clean silk handkerchief. In the event of this being ineffective it is advisable to send the lens to the makers for their attention.

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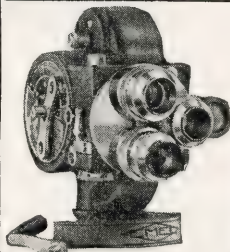
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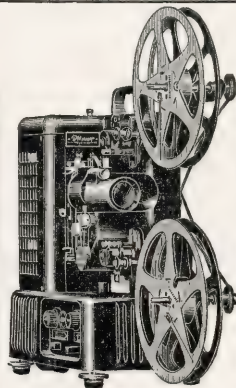
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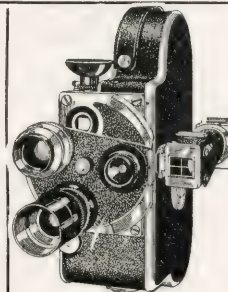
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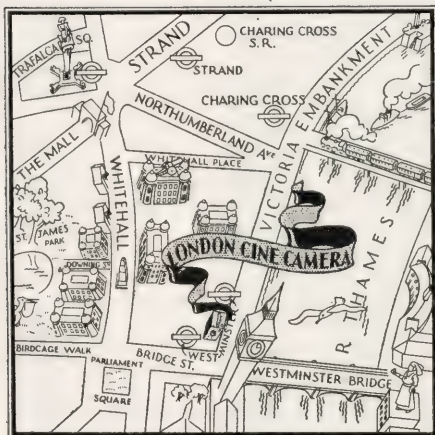
To-day (August 16th) marks another step in the advance of British projector-manufacture. The Gebescope K16 which has already proved itself against wide competition in the Talkie field, is now available with 500 watts illumination. Recent tests proved that the screen illumination is equal to that of many projectors fitted with a 750 watts lamp. All this has been done without appreciably affecting the price, for the new model which will be known as the 516 is to sell at **£94 10 0**.

Paillard camera owners who have Mr. F. A. Sandell's rear focussing will be interested to hear of a further improvement in the shape of a higher-powered magnifying lens which can take the place of the standard visual focussing magnifier on top of the Paillard camera. The effect of this extra lens is to make focussing with the rear focuser easier by projecting a larger image on to the mirror. The "L.C.C." will supply the new lens for 30/-.

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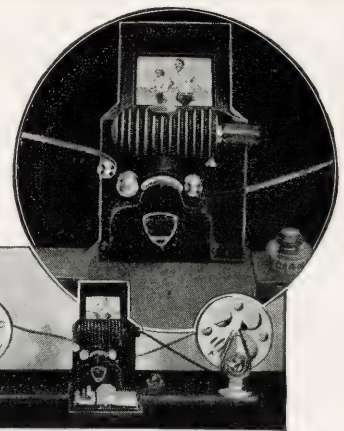
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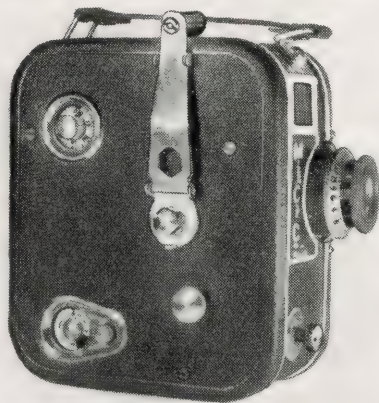
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The PROBLEM of FILM SPEEDS

A FILM which, under a given set of conditions and with the same exposure, will be more fully exposed than another film, is said to be 'more sensitive' or 'faster' than the other film. Fuller exposure is shown by the one picture being lighter than the other. Under exposure results in a dark picture. It is customary to refer to this quality of the film as its 'Speed', and to attempt to express it as accurately as possible by means of 'Speed numbers' or 'Speed figures'. For example, a very slow film may have a speed of only 17° Scheiner, or 400 H & D, while a very fast film indeed may go up to a speed of 32° Scheiner, or 6,000 H & D.

It will be realised that there are suitable conditions under which these various films may be used to the greatest advantage, particularly as it is uneconomic to pay for the fastest type of film and then use it under conditions where ample light would make it possible to use cheaper and slower film with equally good results. In the case of extremely fast film which has been primarily designed for artificial light work, it may even be necessary to purchase additional apparatus (in the form of neutral grey density filters), before it can be used at all under brilliant daylight conditions. Added to these points is the fact that different types of colour sensitivity make some kinds of film, which are of identical speeds in daylight, of different relative speeds in artificial light.

The Practical Aspect

The theoretical aspect of speed rating systems has been dealt with very fully and capably in other articles in previous issues, and will be further dealt with from time to time. Here, however, we will confine ourselves to the purely practical application of such systems.

There are several in use, as follows:—

H & D (An abbreviation of Hurter & Driffield, the originators of the method). H & D figures are easily identified because they are 'hundreds', e.g., 500 ;

SPEEDS

This is the third of our series for the beginner. The first (July issue) dealt with the function of the various parts of the camera. Last month's article, "What Film Do You Use?" described the characteristics of film stocks and explained how they should be utilised.

900 ; 2,000 ; 4,000 ; etc. No other system at present in general use employs such high figures. The figures are almost directly proportional, i.e., a film which is 800 H & D is practically twice the speed of one which is 400 H & D. This system is of particular interest to users of the Avo meter, which

employs this speed rating system.

SCHEINER. Typical Scheiner figures are 22°, 28°, 31°. All Scheiner degrees are two-figure numbers, and each Scheiner degree is an increase of 26 per cent. in speed over the one before it. Starting at any given number, the relative values of increasing numbers are 1, 1.26, 1.58, 2.00 (approx.). It will thus be seen that an increase of 3 degrees Scheiner represents double the effective speed, e.g., 25 degrees Scheiner is twice as fast as 22 degrees Scheiner. That is also equivalent to the alteration of one normal stop marking on the lens.

People sometimes get puzzled in making this calculation. 'Do we count in both numbers or not?' they ask. Actually it is quite simple. 22 *plus* 3 equals 25. 25 *minus* 3 equals 22. In other words, you start counting at the next figure to the one you start from.

DIN. In this system the speed is indicated by a fraction, the denominator or lower figure always being 10, e.g., 13/10, 16/10. The same rule applies with regard

to the upper figures in DIN as applies to Scheiner degrees, i.e., the addition of 3 to the number indicates 100 per cent. increase in speed; 16/10 DIN is thus twice as fast as 13/10 DIN, and half the speed of 19/10 DIN.

Group Systems. In the Amateur Cinematographer's

(Continued on next page)



This shot, like a number of others in this issue, will suggest ideas to you for a film of animals that is different.

(Continued from previous page)

Diary, films are grouped into three ranges of sensitivity. Group A represents the majority of normal speed films such as Kodak pan. reversal, Gevaert ortho and pan. negative and reversal, Selo negative and reversal. Group B represents a slightly faster class of material, such as Agfa pan. reversal. Group C is fast film of the super sensitive type.

Outside this grouping come (a) At the top end Super XX, and (b) At the bottom end, but about equivalent to the slowest films in Class A, the various colour films. They are not included because the classification of the *Amateur Cine World* list, while quite accurate enough for monochrome film, is not quite sufficiently so for colour film, and it is preferable to use exposure meters for colour.

A Useful Group System

Another well-known group system is the Ilford Group System, used in conjunction with the Ilford photo-electric meter. Here materials are divided into six groups, A, B, C, D, E and F, A being the slowest, and each subsequent group approximately twice the speed of its predecessor.

Scientifically speaking, there is no true comparison between one speed system and another, as the different systems measure different aspects of film sensitivity, and two films which may be identical in speed by two systems of measurement under one given set of conditions may differ very widely under a slightly varied set of conditions. For practical purposes, however, sets of comparison tables are printed, and provided their very general character is

The Problem of

realised, they are useful to the cinematographer. Certain fundamental differences should, however, be noted.

British H & D and Continental H & D methods give greatly different results, and a film which is 650 H & D (British) may be as much as 2,700 H & D (Continental). There appears to be no basis of comparison which would enable a conversion figure to be given.

In this country it is usual to convert Scheiner figures to DIN by deducting 10 from the Scheiner figure to make the numerator (or top figure) of the DIN fraction. For example, 27° Scheiner is equal to 17/10 DIN. Stated in another way, if you add together the numerator and denominator (e.g., 17 plus 10) of the DIN fraction, the answer will be the equivalent Scheiner figure (e.g., 27).

European and American Practice

But you must be careful if you are dealing with American meters, because American practice is different. In America the difference between Scheiner and DIN is only 7, a Scheiner degree of 17 being equivalent to only 10/10 DIN. On the other hand, European (including British) Scheiner numbers are generally about 6 degrees above American ones. An American speed of 17 degrees Scheiner is equivalent to 23 degrees European Scheiner. This will further affect the DIN relationship, so that a film of 13/10 DIN European will be 10/10 American. It is thus possible for one and the same material to be 17 Scheiner (American), 23 Scheiner (European), 10/10 DIN (American), 13/10 (European), 400 H & D (British), 1,300 H & D (Continental).

On top of this, various meters may give different so-called 'Scheiner' speeds for the same film. As an example, Cine-Kodak 16mm. Pan. is rated at speeds from 19° to 27° on different meters.

If you are now completely bewildered we shall at least have succeeded in our object, which is to show you that it is unwise to accept speed figures blindly and to change from one meter to another indiscriminately. If you are using a meter, keep to one meter, learn it properly and use the speed figures issued by the makers of the meter. As they have issued you with this instrument for measuring the speed of materials, the onus is on them to provide the necessary speed data to use with their instrument.

Using a Meter

If you do not use a meter, then ask the manufacturers of your film to supply you with their own speed figure and, if obtainable, an exposure calculator. Do not use the speed figures given by meter manufacturers, as such systems are calculated to take into account the idiosyncrasies of the make of meter.

If you use a meter it is further advisable that you should calibrate it. In the case of a visual type your own eyesight may cause you to make abnormal readings. This will not matter in the slightest, provided you have ascertained by a series of personal tests what readings give you correct results. You can then decide what speed figure to use

... And don't forget that your film on the 'love life' of animals should also include shots expressive of mother love. Such shots always go down well with audiences.



Film Speeds

when operating the calculator on the side of the meter, or you can always modify by a given amount the reading normally obtained.

In the case of a photo-electric instrument the individual cell or mechanism, in spite of careful tests, may display an idiosyncrasy, or your ideas of what constitutes 'perfectly exposed' pictures may differ from those of the meter designers. A few practical tests will soon show you what readings are correct for your purpose and you can set the film-speed accordingly. Any exposure meter is intensely personal to its owner.

Individual Systems

Finally, there are individual systems of speed reading which are in fact more universal in character than H & D, Scheiner or DIN. That is because each of these systems is associated with one make of meter, and the figures or notations apply equally well in any part of the world where such a meter may be sold.

We have already referred to the Ilford A,B,C, grouping method. This, and the meter itself, were originally designed for Ilford materials only, but so popular has the meter proved that it is used all over the world, and many Ilford meter figures now exist for competitive films.

Weston. The Weston meter was the pioneer of the photronic type exposure meter. Weston figures run from 1 upwards, the figures being proportional. Thus, Weston 6 [which is equivalent to European Scheiner 23, DIN (European) 13/10 or H & D 400] is half the speed of Weston 12 [which is equivalent to European Scheiner 26, 16/10 DIN (European) or H & D 750].

Photocop. The Photocop system is exactly equivalent to the American Scheiner system, details of which we have given above.

Avo-Smethurst High-Light system. The ordinary photo-electric exposure meter reads the amount of light which is being reflected from the subject to the camera. The Smethurst High-Light system measures the amount of light which is falling on to the subject. The figures are low, e.g., a normal speed pan. film is 6, and the figures are proportional, so that what may be called A-S 12 is twice the speed of A-S 6.

Films to Use in Daylight

We recommend the general use of 'normal' speed panchromatic or orthochromatic films for the majority of outdoor work. By this we mean film of speeds varying between 600 and 1000 H & D (British), 24 to 27 Scheiner (European) 14/10 to 17/10 DIN (European), Ilford Groups C and D, Photocop 18 to 21, Weston 8 to 16, and Avo-Smethurst 4 to 6.



Then, too, the 'animal' film will give you opportunities of including happy shots of people. You will need some, anyway, to assist continuity.

One further point may have to be taken into account. At 16 frames per second most cine cameras give an exposure time of $1/32$ nd of a second. If a 'still' exposure meter is being used it will be sufficiently accurate to set the meter to $1/30$ th of a second if the speed of $1/32$ nd is not separately marked.

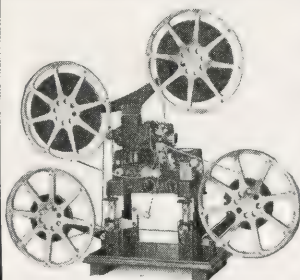
Some other cameras have a slightly different shutter opening and therefore give an exposure of different duration—generally a little shorter than normal. Some cine meters have an adjustment to allow for this. A good example is the Weston cine meter which has two settings marked A and B, the former being for normal exposure at or about $1/32$ nd of a second, and the latter for shorter exposure times about $1/40$ th or $1/50$ th of a second. When using monochrome film this difference is hardly important except when working in very low lighting conditions, but in the case of colour film the difference should be taken care of by opening up the lens about one third of a stop, i.e., one third of the distance towards the next largest stop marking on the lens mount.

Exposure and Shutter Speed

It must also be remembered that as the movement of the camera is speeded up, the movement of the shutter is speeded up in the same proportion. If the camera is running at twice normal speed, everything is happening in half the time, and so the exposure time will be half as long, and this must be compensated for by opening up to the next largest stop. Similar adjustment must be made for all other degrees of change in speed. If the camera is slowed down the lens must be closed down. In very dark conditions it may be possible to obtain sufficient exposure by slowing down the camera without closing down the lens. But any persons who are moving within the range of the camera should be asked, if possible to slow down their actions. Otherwise they will appear to move unduly fast when the picture is projected.

BEFORE YOU GO AWAY!

Write to any of our branches, or better still, give us a call. We can help you to double the pleasure of your holiday by getting better apparatus without financial inconvenience. It is always wise to deal with the firm that stocks every make of apparatus—you are then sure to get the model to suit your pocket and purpose, thus avoiding the ultimate disappointment of seeing a friend with a cinecam you'd have preferred "had you seen it at the dealers."



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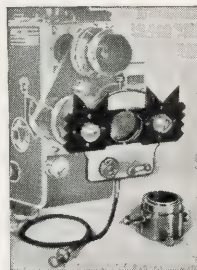
Write to your usual branch of Wallace Heaton or City Sale for a specially prepared folder, which tells you all about this wonderful invention and new service which is going to prove a tremendous help to all amateur cinematographers.



WHILE YOU'RE THERE!

It will pay you to keep in touch with us—we can service your films quickly and dispatch fresh supplies of any make of film you require—black and white or colour, and you can depend upon them being absolutely fresh. Here's an idea that will prove useful on your holiday—Send us your first exposed film and we will develop it and send it back to you as quickly as possible—this will enable you to judge whether you are exposing correctly, and you'll be able to make any adjustment necessary on subsequent film exposures in the deceptive seaside light.

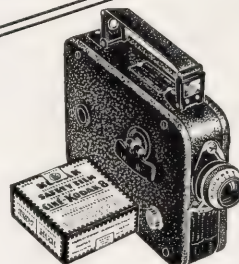
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It is easily and quickly fitted to any cine camera. All ready to screw on to your camera lens

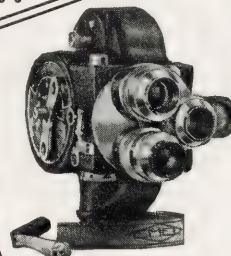
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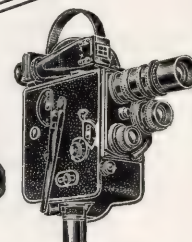
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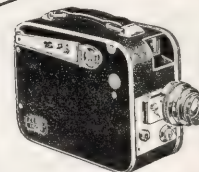


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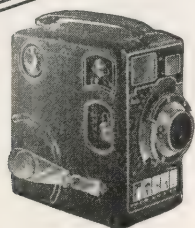
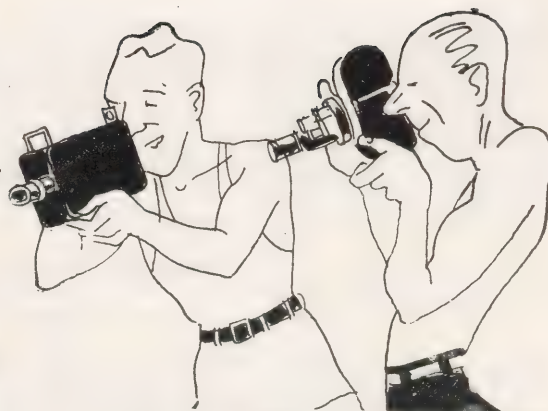
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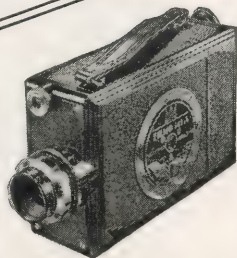
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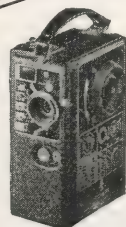
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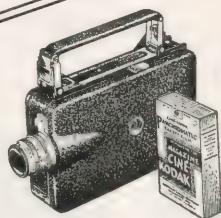
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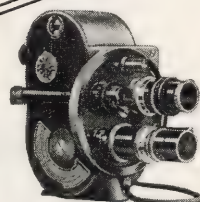
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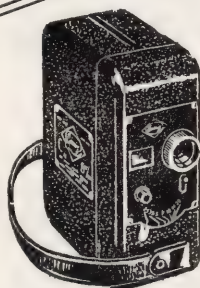


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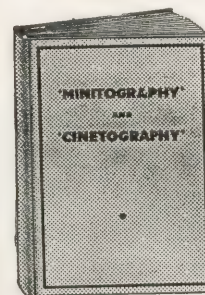
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THE BIRTH OF A FILM

ALTHOUGH one may assiduously read articles and text books on the making of films, one cannot, in the nature of things, learn as much from them as from actual experiments carried out in accordance with the advice given. But experiment can be a costly business. The next best thing is to examine a film made by someone else, noting carefully each shot, the angles, the editing. We cannot provide you with a film to analyse in this way, but here are thirty enlargements of salient shots from one of the "Amateur Cine World" Ten Best Films of 1938—"Land-fall" (400 ft., 9.5mm.,) by D. Shaw Ashton. They should preferably be examined after re-reading of the account of the making of the film in our May (1939) issue. The author has himself made the enlargements. A simple method, using the projector (Mr. Ashton used an enlarger which probably few readers possess), is described below.

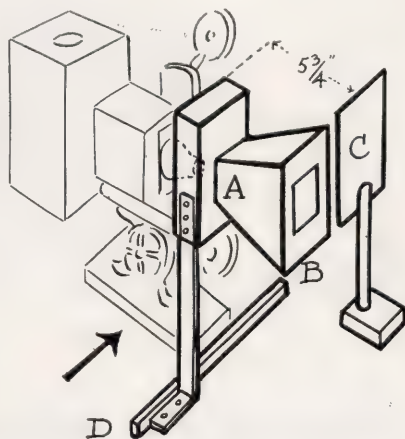
MAKING CHEAP ENLARGEMENTS FROM CINE FILM

ENLARGEMENTS from reversal cine film frames can be made very cheaply, the making of the negatives costing about 1d. each, including development. The enlargements work out between 2d. and 3d. each. Anyone possessing an old $3\frac{1}{4} \times 2\frac{1}{4}$ box camera (it does not matter how old, as the lens is not wanted) can make them.

Briefly, the idea is this:—After first removing the lens, the camera is firmly fixed in front of the projector, so that the lens opening is opposite the projector lens and as near to it as possible (not more than $\frac{1}{2}$ " away). This makes the distance from the front of the projector lens to the position the camera film occupies about $5\frac{3}{4}$ ".

For enlarging, the film is threaded through the projector and the positive frame projected on to an ordinary roll film in the camera, via the camera shutter. The size of my negatives come out about $1" \times \frac{3}{4}"$. The strength of the projector light has to be found by trial. If the negatives are over-exposed, then the brightness of the lamp wants cutting down in some way, such as inserting some fine wire gauze between the lamp and the film, or using a filter. After the negatives have been made, the film is developed in the ordinary way and enlargements made to about $3\frac{1}{2}" \times 2\frac{1}{2}"$. All this sounds simple, but there are many things to remember.

In the first place, projectors and their lenses vary considerably, so no definite negative sizes can be given. The projector, however, must be capable of throwing a sharp picture only a matter of $5\frac{3}{4}"$ away from its lens (see sketch). Before attempting to load the box camera with a film (the front part marked A only must be fixed to a firm support) the 'box' part is withdrawn, as for loading, and with the



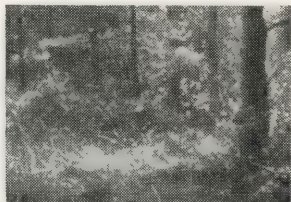
1 The main title, after establishing itself, advances till focus is lost and then recedes revealing the sub-title, "A Specification for a Modern House in Dorset." This is followed in the same way by the credit titles.



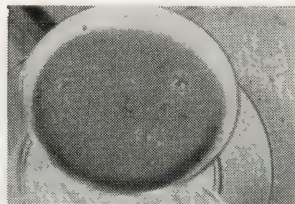
6 A 2x yellow filter was used for most of the "against the sky" shots.



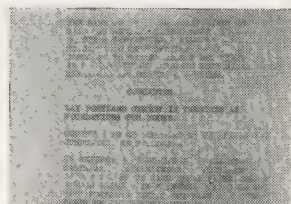
2 The first shot shows the specification with the above titles upon the cover. The architect is thinking of the house he has recently built. He opens the specification and runs his finger down to the words, "Site of House." He leans back and starts thinking, at the same time putting sugar in his tea.



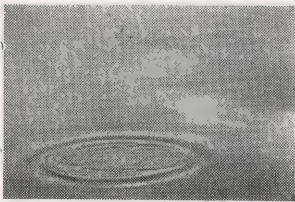
7 They leave the pier, climb up a wooded slope, and see a sign "Land for Sale." Several shots of the undeveloped site follow.



3 The bubbles come to the surface of the tea, causing ripples. This is associatively cut to—



8 The sub-titles consist of extracts from the specification with the operative sentence emphasized. They introduce: "Clearing of Site," "Concretor," "Construction of Lintels," etc.



4 The sea. A stone falls. As the circles slowly widen, the architect considers the ever-increasing activities started by the specification now before him.



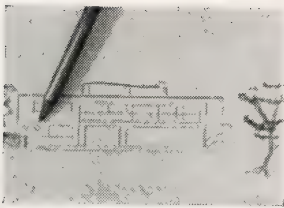
9 The continuity is helped by many close shots, as in this brick-laying shot.



5 The stone has been thrown by the future house owner, who, with his wife, is at the end of a small pier.



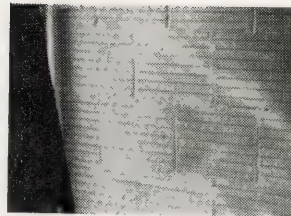
10 Lapse of time is indicated by height of bricks.



11 Position of work is indicated by means of diagram.



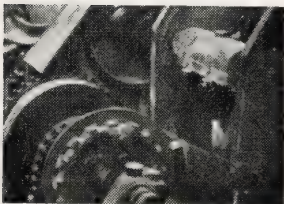
16 When the location of shots changes, a worker carrying materials from one place to another provides continuity.



21 Interiors were taken with the camera running slowly, as in this shot of a clay block wall.



26 Then follow several shots showing the family established in the house and different views of the house itself.



12 Close-ups of moving machinery act as continuity links. This shot is of a concrete mixer.



17 Parts of scaffolding are often included in shots to give some idea of the position of worker.



22 Unusual views, as in this shot of a staircase being built, add to the interest.



27 Further shots show the garden with the new owners.



13 A low viewpoint helps to give the effect of height before shots taken on the roof.



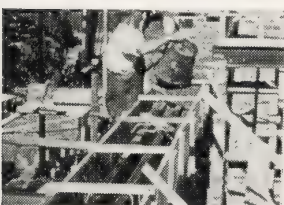
18 Two or three workers are shown several times in the film to provide human interest.



23 This shot and the last were both taken in the joiner's shop. The light was very weak. The exposure meter hardly registered. They were taken at $f/1.9$ and subsequently treated with Farmer's Reducer.



28 Finally come more shots of the house with interiors, which are photographs of stills placed in the titler.



14 After a shot such as this of a concrete worker, the camera was nearly always brought up close to the subject.



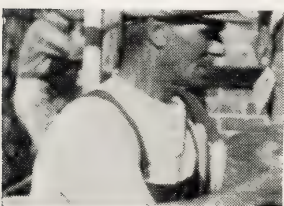
19 Shots of materials used (in this case shuttering for a concrete staircase) are followed by—



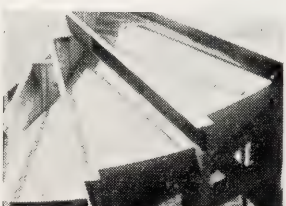
24 The final sequence starts with a flag being hoisted on the highest part of the house—



29 The final still is revealed as a still photograph by being replaced between the pages of the specification.



15 In several cases, however, a 3 in. telephoto lens was used as the camera was unable to be placed near the subject.



20 Close-ups showing details.



25 This is seen by the baby, who runs inside the house.



30 The specification is closed. The architect writes the word "completed" across it. He places his pencil beside it. The pencil rolls from side to side of a slight depression in the paper and finally comes to a standstill.

READERS' FILMS REVIEWED

NEWS FROM THE ZOOS. *By J. T. MAY.*

8mm. 125 ft.

Animals are very good subjects for the cine camera, but a film about animals in Zoos is not at all easy to make. To film your own domestic pet is not difficult, for neither their freedom nor yours is restricted. You can evolve sequences in which there is some action, you can take close shots at will, you can, to a certain extent, induce the beast to perform for you. The result is that you get movement and vitality. Shots of animals behind bars, however, are likely to be static, and a film composed of such shots will invariably be just a collection of pictures of animals—a collection that adds nothing to our knowledge and contributes but little to our entertainment.

Effective Camerawork

The camerawork in "News from the Zoos" is very effective and there are some excellent close shots. But though exposures are good and a clear picture is presented, the film suffers from the defect mentioned. It begins with a shot of a sign post, "Whipsnade" (held on a little too long, by the way. It should be just long enough for us to read it. We don't want to study it), and continues with a medium long shot of people filing into the grounds through the turnstiles, among them two of the author's companions. The camera is trained on them, but apart from one or two shots of them picnicking we do not see them again, but go on to a varied collection of shots—most of them well handled—of the animals at Whipsnade and later at the London Zoo and Chessington.

Ought we to see more of them? After all, this is a film about wild animals in captivity, not a family film. But if the film features them at the beginning, why lose sight of them later? There should either be more

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a *Leader*. A special animated *Leader* is given for films that are particularly noteworthy. From the films submitted to us for review are selected the "Ten Best Films" of the year and the best amateur cine society production, each of which is awarded a plaque.

HOW TO SEND YOUR FILMS

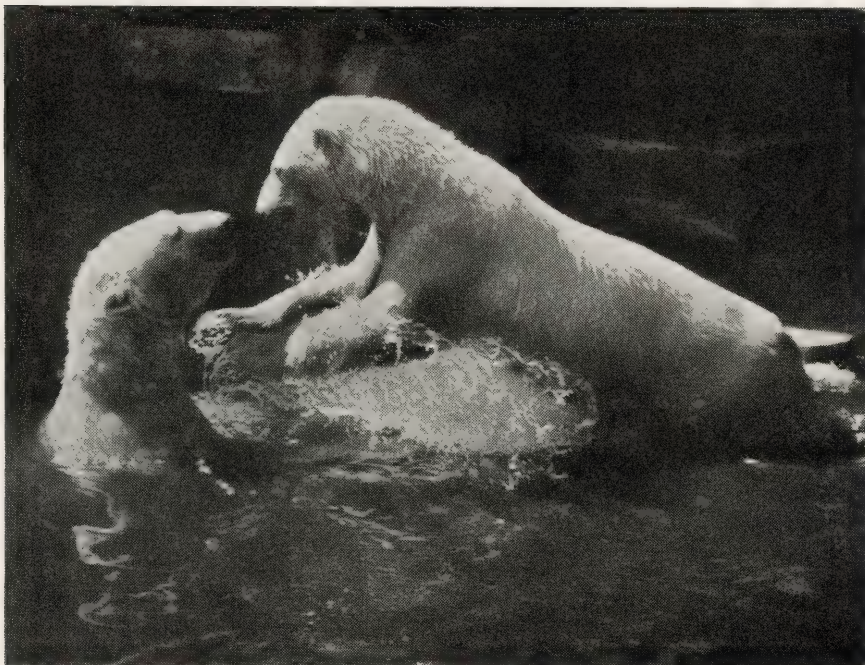
Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it and inform you accordingly. In this way your film will be out of your possession for only about three days—two days in the post and one with us. All criticisms are personal to the producer of the picture and are sent by post. The published criticisms are written to interest the general reader. Please do not forget to enclose the cost of return postage with your film. Address: The Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

shots of people and less of the animals, or practically none of people. It depends on the approach you decide to adopt, but you must be reconciled to the fact that, if the film is to have form and continuity, it must be one or the other.

If you intend to concentrate on the animals then it is most desirable that you should know something about them. Read up the subject in an encyclopedia or natural history book, find out salient facts about them so that, where possible, you can express them pictorially and give other information succinctly in sub-titles. Ask the keepers. You will find them very ready to help. Who else can tell you how much food is eaten daily by, for example, the elephant in captivity? It is titbits of popular information like this that are needed in a film. Do not go all scientific and tell an audience, that has never done you any harm, that elephants are of the sub-order of ungulate mammals.

What are the less obvious noteworthy things about the elephant? One of them, we think, is that so huge a beast should be a vegetarian. One wonders how he manages to fill so capacious a stomach with roots and fruit. There is material here for an amusing sub-title. Again, a close-up of his head is certainly effective, but we should be more interested in it were we told some special point to look for.

If a sub-title reads: "Note that the left tusk is more worn than the right. The African elephant uses the left one most for digging up roots and boughs," we instinctively pay more attention to the shot. If, however, unlike us, you did not look this up in a reference book, you probably will not



If you contemplate making a film of the zoo, why not handle it from an original angle—the courtship of the animals, for instance? See other photographs in this issue.

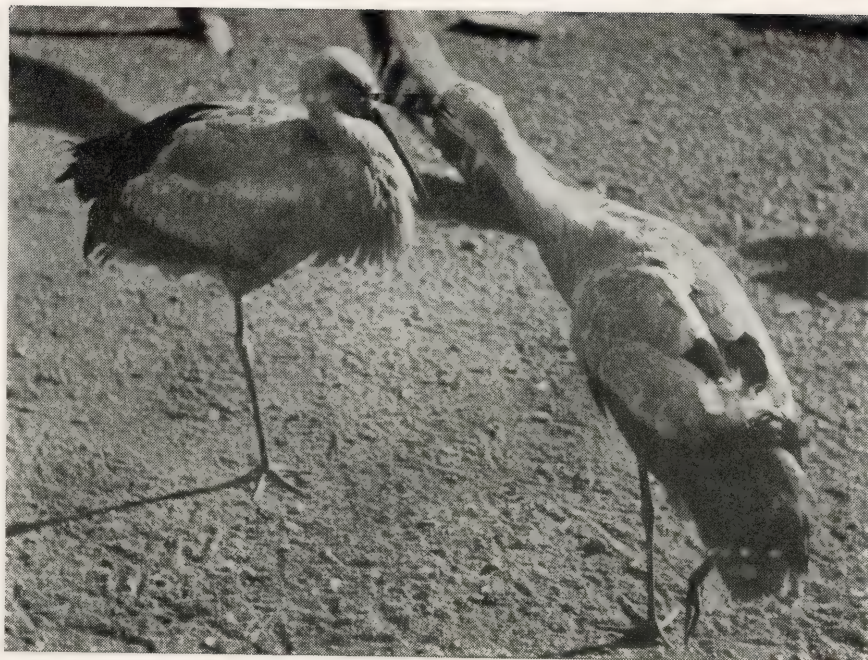
have taken a shot showing both tusks clearly. Hence the necessity for reading up the subject before and not after shooting.

There are some good shots of the elephant in "News from the Zoos," including a low angle shot of him approaching, thus accentuating his size, but pleasant though they are, they remain pictures without much significance. It is as if one is looking at a good photographer's album of snaps.

The Human Touch

If you do not feel inclined to go to the trouble of consulting books, then your film should preferably be of the zoo and not so much of the animals in it. That is to say, you would show shots of people feeding them, children stroking the baby animals, the wrapt look on the face of the visitors, the litter-strewn lawns, the crowds waiting to get into the monkey house, and so on. The point is, you must decide on a definite method of approach if the film is to be something more than a collection of shots of sulky-looking animals.

They may not be love-making, but such a shot would find a place in an amusing film on the love life of the animals.



SPRING COMES TO GUESTLING.

By J. BLAIR. 16mm. Colour. 400 ft.

There are some very attractive shots in this film and all are commendably short, but not all of them are significant and consequently the film somewhat lacks cohesion. This is made the more noticeable by the abrupt cuts due to sudden change of colour content. For instance, at the beginning of the film a shot in which a very blue sky is predominant is followed by one in which the main colour is the yellow of a heath. One is, as it were, brought up with a jerk by the clash. Later on in the sequence, however, there is a shot in which blue and yellow occur in almost equal measure. It would be preferable, therefore, to splice this shot in between the other two, so that the eye is prepared for the change of colour.

The editing of a colour film calls for a special technique. With monochrome one is concerned with the smooth progression of the images, but if a very much under or over exposed shot comes in a sequence of correctly exposed shots, the error is at once noticeable and continuity is impaired. If a lighter or darker shade of grey can produce so abrupt a break, how much more so will the juxtaposition of basically different colours!

Progressive Changes not Conspicuous

If, however, the images in the black and white film gradually grow denser—as an example, a sequence showing progression from a sunny afternoon to rain; afternoon sky, white clouds, sun on fields, shadow dappled bower, long shadows chasing each other across hills, a girl turning her head upwards, rain clouds overhead, grasses waving, and so on, until we get to the actual rain-soaked landscape—we shall accept the change

almost unconsciously because the eye is not disturbed by the alternation of densities, since they are also progressive.

But we must also bear in mind that in the case of the monochrome shot the eye is also prepared for the changes by the action, which suggests a lowering sky. With colour the action may not suggest change; the action may take place in one spot throughout, but the colour content is certain to vary in this spot, so that while the audience may not anticipate a break in action, sudden colour variations will have the same disturbing effect on them.

Avoid Colour Clashes!

It follows, therefore, that unless the colour shots are separated by sub-titles, there must be no clashes of colour. If you have a shot in which red is predominant and one in which blue is the main colour, splice in between them a shot or shots in which there are both red and blue. This may involve taking liberties with the location. You may have to put scenes taken in one location with a sequence taken somewhere else. But then transpositions such as this are an accepted basis of cine technique.

Probably the reason why many beginners do not properly edit their films is not so much due to inexperience as to a sense of honesty. "This is what we saw," they say in effect, "so this is what we must show." The movie-maker's dictum should be: "How far can we suggest what we saw without actually showing all of it?" To show everything painstakingly, leaving nothing to the imagination, is one of the surest ways of boring one's audience.

If smooth continuity demands it, that shot of poppies, taken near the farm we stayed at on holiday, should go in the sequence of shots filmed twenty miles away. It will very seldom happen that the exact location of a shot is of direct importance to the film. The audience will not spot the transposition (if they do, then it is evident that it should not have been made) and you

Making A Silhouette Film

(Continued from previous page)



Fig. 2.

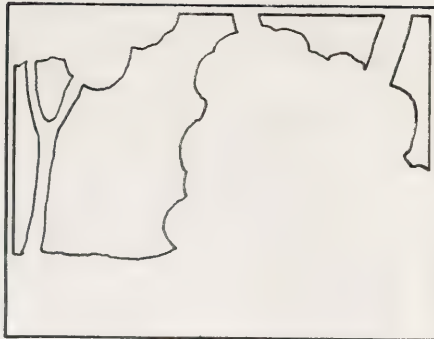


Fig. 4.



Fig. 3.



Fig. 5.

How the backgrounds for "Danse Macabre" were prepared. See review on opposite page.

yourself will in time forget that those poppies did not grow in the spot that, from the film, it would appear they did. No one is going to mind.

The author of "Spring Comes to Guestling" rightly breaks up his shots—first, medium long shot, then closer shot, and so on. But he does not change the angle as frequently as he should, tending to take both medium shot and close shot from the same viewpoint. The effect is rather as if one were looking at the scene through a telescope—it suddenly jumps forward. Now, if one follows a medium shot with a close-up there is bound to be a jump, but one is not unduly conscious of it if a further change is made at the same time. The alteration in distance of lens from subject should be accompanied by an alteration in the angle. This, after all, is logical. In real life one cannot suddenly jump forward and see a thing at once close up; nor, of course, can one suddenly see it from a different angle close up. But it should be borne in mind that the eye is selective, while the eye of the camera (the lens) is not. It roves around but it cannot leap forward, as it were. Whatever change in viewpoint we select must be artificial (but a convention we have come to learn to accept in the cinema) but is less so when it interprets the 'roving' property of the eye.

The Family Dog

Scattered throughout the film is a considerable number of shots of a fox terrier, most of them close ones. There might be a shot of a field, then a close one of the dog kicking its legs in ecstasy, then a scenic shot. Very few of them have any relation to the context in which they appear. A dog can be useful as a continuity link (provided his appearance is not too frequent) but not if the shots of him are for the most part close ones without relationship to the rest of the film.

For example, he could be used to advantage in a sequence such as the following: Landscape shot, followed by a few others, in the last one the dog nosing about, approaching screen. Cut to shot of chickens scuttling along in a flurry, loudly protesting. Cut to dog scampering along delightedly, as if pursuing them (which he need not be doing in actual fact). Back to hens, who, the danger past, slow up and begin pecking around. Cut to farm-yard scenes. The dog need not appear again until some time later. In the above he has acted as a

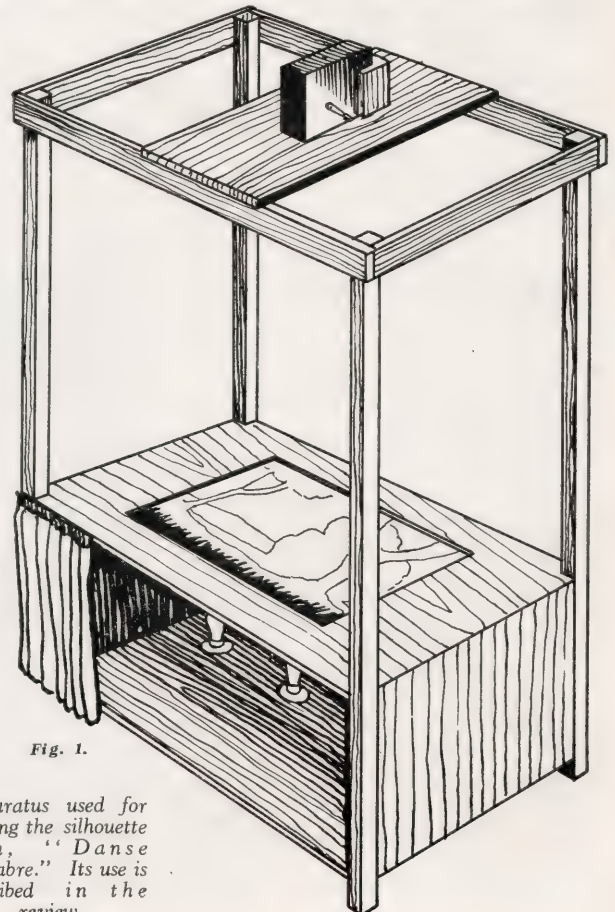
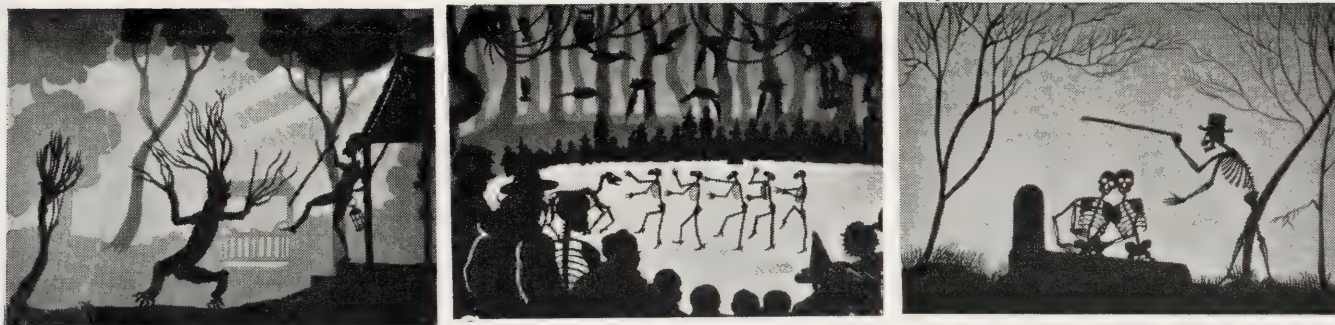


Fig. 1.

Apparatus used for making the silhouette film, "Danse Macabre." Its use is described in the review.



The shots above, and the three below, are stills from "*Danse Macabre*," reviewed on this page.

continuity link between the scenic shots and the farm-yard scenes, but a close shot of him just routing around would not have had this effect.

It might have been preferable to have given him a sequence to himself, with a few shots of him in the picture, but not featured, in the body of the film. If the shots remain as they are, a better main title would perhaps be: "Bruce (or whatever his name is) Greets the Spring."

A shot of a sign post is followed by one of the ubiquitous terrier. Then comes another signpost. But surely the reason for such shots is to locate a place. If we are not to see that place, there is no reason for the shot, even though it may look very nice. Again, later on in the film we have a shot of a signpost pointing two ways, with a fairly close shot of hounds following. Which of the two places is the one where the hounds are? And what is it like? An establishing shot should have been included.

There is an attractive shot of a shop window but it lacks significance. The forge shots are good and show a nice appreciation of colour. So, too, is the bluebell sequence. But it is too long. The end of it should be cut. Each of the shots is attractive but a surfeit defeats their purpose.

DANSE MACABRE. By P. JENNER and R. E. UNDERWOOD. 16mm. 200 ft.

This is one of the most remarkable amateur productions we have seen for some time. It is a silhouette film in which the drawing and animation are strikingly effective. It has fluidity of line and is eloquent of an imaginative and inventive turn of mind. "*Danse Macabre*" was made to illustrate pictorially Saint Saens' music, which

probably explains why the animation appears a trifle slow here and there. We screened the film mute but the authors tell us that the slow parts would be those which coincide with the slow passages of the music. In planning the film, the record was played at a checked speed of 78 r.p.m. and compared with a score. The times from bar to bar were noted with a stop watch, so that the exact time for any given passage was ascertained and movement allotted for it for a projection time of 16 f.p.s.

Walpurgis Night

The film opens with a prologue which explains in detail what is going to happen. If it is felt that an introduction is needed we suggest something on the following lines: "May 1st. Midnight. Walpurgis Night—the witches' sabbath, when the dead, tired of the loneliness of their cold bed, make merry, until cock-crow sends them scuttling back to sleep another year." This, too, also has the defect of explaining the picture, but it has the advantage of explaining what Walpurgis Night is and when it is—and not everyone knows this.

The note after the 'End,' to the effect that the characters are imaginary and no reference to any living person is intended, is amusing, but there may be doubt in the minds of some people as to whether the humour was intended. The matter could be put beyond doubt by having a drawing of, say, a skeleton raising his hat. We understand that the authors are going to adopt this suggestion. A special Leader has been awarded.

We were so impressed by the film that we asked for some details of its production. As will be seen from

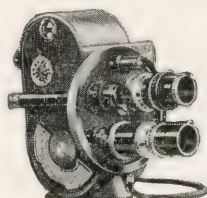
(Continued on page 282)



The witches hold their coven—more stills from the striking film mentioned above.

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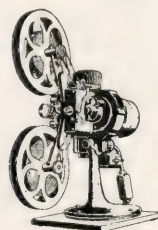
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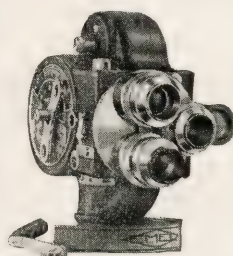
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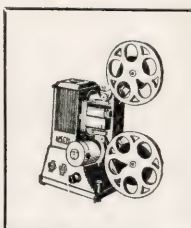
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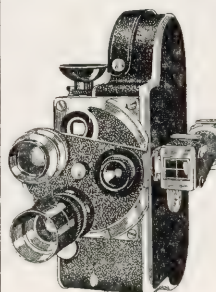
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9.5mm. Pathe Home, motor, super attachment and resistance ... £5 17 6

16mm. Kodascope model B, 200 watts, self-threading, cost £100 ... £17 10 0

16mm. Kodascope model K50, 500 watts lamp, resistance and case ... £39 10 0

16mm. Ensign Alpha, 100 watts lamp, resistance and case ... £7 10 0

16mm. Kodatoy, hand crank £2 0 0

16mm. Victor model 10E, 500 watts ... £18 10 0

16mm. Keystone, 500 watts lamp, resistance and case ... £19 0 0

16mm. Bell & Howell Filmo, 400 watts lamp, built-in resistance ... £23 10 0

16mm. Eumig Super, 400 watts lamp, reverse and stills, complete with transformer ... £17 10 0

16mm. Siemens Standard, bronze model, almost new condition, cost £60 0 0 ... £37 10 0

16mm. Kodascope EE, 300 watts lamp, and transformer ... £17 10 0

16mm. Bell & Howell Filmo model 57 SU, 750 watts lamps, as new ... £42 10 0

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The Editor Reviews Readers' Films

the photographs, the silhouette figures were placed against half-tone backgrounds. The apparatus used is illustrated at Fig. 1. It consists of a box (write the authors) in which are fitted the lights ; a switch is at

(Continued from page 279)



the side to control them. The top of the box is rebated like a picture frame and two sheets of clear glass fit into it. The backgrounds are placed between the glass, and the silhouette figures are laid on the top piece of glass for convenience in moving them. Carried on a superstructure above the box is the camera. This is

Taking some shots of the local market place ? Don't forget to take one or two such as this.

held firmly in position and is not moved except for reloading. The camera must be capable of taking one frame at a time.

The half-tone effect of the background was obtained by superimposing thin pieces of paper, cut to the required design, on top of each other. The process is best described by illustration. Assume that the half-tone effects required are those shown in Fig. 2. To get these, four pieces of white paper and a strip of black poster paper are needed. The first piece is perfectly plain and cut to the overall size of the picture ; the cuts for succeeding pieces are shown in Figs. 3, 4 and 5. These are placed on top of each other, and finally the strip of black "grass" is added. A very few light touches of gum here and there will hold all the pieces together. When a light is shown through from the back the result will be as shown in Fig. 2.

Jointed Limbs for Silhouette Figures

The silhouette figures were sometimes made with jointed limbs ; their efficiency depended entirely upon the skill of the designer. There can be no set rule about them, but, generally speaking, when figures are used sideways, then a figure with hinged arms and legs will be found quite satisfactory. If, however, a turning movement is required, there is no help for it but to cut a separate silhouette for each exposure.

In the actual shooting, the background was placed between the glass and the silhouette figure laid on top of the glass, ready to commence its action. Let us suppose that it has to walk across the screen in four seconds and in that time it will take 8 paces. The figure therefore can take half a second for each step, equalling 8 frames. The lights in the box are switched on and the first exposure is made. The figure is altered one-eighth of a step and the second exposure made. The figure is again adjusted one-eighth of a step and so the rota is continued until the sequence is completed. In some scenes as many as seventeen moving figures appear. Sometimes it took a week-end to shoot ten seconds. The film took five months to make.

Filming Scenery

(Continued from page 263)

shoulder and not over the head. That is the safe rule ; yet are not artistic and unusual effects produced by the intelligent breaking of rules ?

When a view is too broad to be accommodated in the viewfinder you may decide to pan the camera. Hold it firmly against the cheek, and keep it pressed there while you swing the whole body slowly from side to side. Take plenty of time, so that at least ten seconds are occupied in moving through a right angle. Film will be eaten up at an alarming rate and, unless the panorama be

exceptional, patches of comparative dullness will be included.

To obviate these study the view beforehand, select the more attractive third or half of it, and concentrate on that. Start exposing on an area of secondary interest, then work along gradually towards the 'highspot.' Accentuate this pictorial climax by slowing down the pan on it and holding the camera still for a second or two.

It should perhaps be unnecessary to add (for the point has often been stressed in A.C.W.) that a pan should not go back on itself. Movement should preferably be from left to right.

The impressive background against which most of the action of "Stagecoach," a "critic's picture," takes place. The film is released this month and is reviewed below.

Play-Into-Film

Our contributor reviews "Idiot's Delight," "Stagecoach," "Dark Victory," "The Four Feathers" and "Made for Each Other."

By

A. VESSELO



THERE are plays that make bad films, and plays that make good films ; and it is not to be supposed that the transformation play-into-film is in all circumstances undesirable. But what can be said definitely is that play-structure and film-structure are not the same, and that unless the differences are fully taken into account by an adapter, the result will be unsatisfactory. No better current example could be found than the much-discussed *Idiot's Delight*.

The original play, like most plays which are 'good theatre,' sticks fairly closely to the dramatic unities. That is to say its action is concentrated into quite a short space of time, and its scenic background throughout is the mid-European hotel where the various characters in the plot have been forced to put up, on account of the threatening international situation. Within these bounds of time and place the play is perfectly self-contained. Films, however, do not observe the unities so rigidly, and so the adapters have added a fairly long prologue, starting many years earlier, in which the previous lives of the two leading characters are sketched.

The Place of the Prologue

In itself, the prologue is good, and from a purely cinematic point of view you may even find it more lively than the later sequences, since it is not tied down in any way by stage-form. But as an item in the building-up of the plot it is all wrong. In the play we were presented with a puzzle : was or was not the armament-maker's exotic mistress the same person as the little unlettered trapeze-artist with whom Harry Van, the Broadway 'hoofer,' had had a romantic affair in the distant past ?

Neither we nor Harry Van were allowed to solve this problem until the end. But in the film nobody can doubt for a moment that the Norma Shearer of the early sequences is the same Norma Shearer as that of the later ones ; so that all the suspense attaching to this important element in the plot is completely eliminated.

The addition has the further effect of magnifying the personal aspect of the theme and pushing the universal problem 'War or Peace ?' into the background. This tendency may, however, be held to be a deliberate one, engineered for box-office purposes, since a great deal of the universal problem has in several other ways been very much toned down ; and here it may be remarked that in the play the balance between the two aspects was in any case an uneasy one. But there can have been nothing deliberate behind the spoiling of the interest in the heroine's identity : it has arisen merely from a misjudged attempt to compromise between stage- and screen-form.

Concentration of Time and Place

Although the pure dramatic unities of the stage no longer apply strictly to films, there must always, even in a film, be a relative concentration of time and place, if the continuity is not to straggle and lose all its shape. Various expedients have been devised to cover this necessity, but one of the most popular, as we know, is the bringing-together of a number of characters in a moving vehicle. We have had several train-films : now, in *Stagecoach*, we have a film of a coach-travelling across the wild West in the last century.

Its chief points of note, apart from this variation of a well-known continuity-device, are the excellent scenic photography, time after time, of the lonely coach making across the wilderness, and the skilled editing of exciting passages. When the coach is being chased by Indians, watch how long-shot and close-up, and then again coach and Indians, are adroitly alternated, and how emphasis is brought to bear on the straining heads of the horses, on their tearing hooves, and on the reactions of the separate characters inside the coach. None of this, of course, is precisely new, but it is all highly efficient.

With most films it is clear that the method of treatment

(Continued on next page)

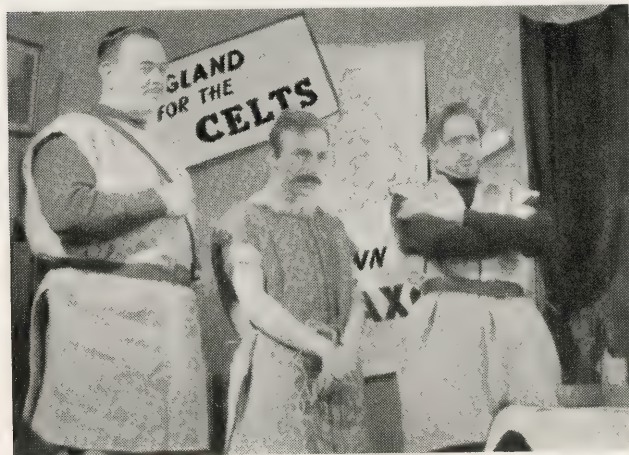
At Your CINEMA This Month

(Continued from previous page)

is more important than the central idea ; but there are a few where it seems as if the idea holds complete sway. *Dark Victory*, superficially, is one of these. You may, of course, pick out interesting minor points of technique, such as the use of a gradually blurring picture at the end to indicate, subjectively, the death of the chief character ; but most people have been inclined to think that the tragic central idea is so good that it carries the film entirely on its shoulders and makes it great drama.

This is a dangerous misconception. It is no accident, for instance, that in the original pre-release version an epilogue was attached in which the dead heroine's horse won the big race, thus giving us a sort of happy ending to make up for her death. It was seen in time that the epilogue was a feeble anti-climax, and the sequence was removed.

Nevertheless, the spirit of it remains in the body of the film, and those who really look on *Dark Victory* as profound tragedy ought to examine it carefully and make up their



Not a new political movement, but members of the Planet A.F.S. in their current production, "Behold Our Leader".

minds whether it is or not, in fact, merely a clever sentimentalisation—sad ending or no. It is a mistake to think that the coupling of a sad ending with the presence of Bette Davis is enough to make a film profound (something of the same mistake was made with regard to the intellectualised whimsies of *The Petrified Forest*).

Whatever the potential tragic significance of the idea of a lively young girl condemned irrevocably to death by brain-disease, only deep psychological treatment could elevate it in practice to true tragedy. Here that treatment is quite lacking. We have instead the old conventional factors—an atmosphere of easy riches and



Ingenious model interiors made by Finchley A.C.S. for their production, "Skilled Hands".

cocktail parties to give surface-contrast to the girl's fate, a youthful and handsome specialist for the girl to go to, and a developing romance between the girl and the specialist to give a simple core to the plot. Frankly, this reviewer found the film not moving but rather dull.

There are two other films this month which one regrets not having room to treat in full. The one is the Technicolor version of *The Four Feathers*, a film with its fair quota of improbabilities but some admirable outdoor colour-effects and some well worked-out excitements (observe also the finely macabre passage where the blind man goes out over the deserted battlefield and is greeted only by the noise of the vultures flapping endlessly over the corpses) ; and the second is *Made For Each Other*, a film which, had it all been on the same level as its first half, would have been unquestionably one of the major films of the year.

Unfortunately, the brilliant realism of the first half breaks off sharply afterwards into melodrama—slickly manipulated in its own sphere, but on a distinctly lower level. Still, the film is emphatically worth seeing for the subtle, penetrating and humorous portrait of family-life which these earlier parts present to us with such understanding.

Necessarily I can only mention very few of the releases in any one month, but even the indifferent films are sometimes worth seeing—for their mistakes—if one takes an intelligent interest in cinema.



Finchley A.C.S. cameraman shooting a scene from this society's 16 mm. short, "Rummage Sale".

WESTMINSTER recommends the . . .



The 9.5mm. Dekko takes 30 feet at one winding. 8 to 64 frames. Single picture device. Footage indicator. Continuous running for self filming. From £7 15 6 to £15 10 0. De Luxe model with parallax correction—from £11 15 6 to £18 12 6 according to lens.

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The Eumig Electric illustrated on left, is extraordinarily light in weight and simple to use. Easy loading. Constant speed. Takes Double 8 cine film. F/2.5 Berthiot. £10 10 0 or by usual Westminster Hire Purchase terms.

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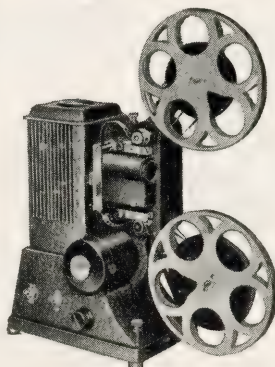
SIEMENS 8R

Siemens' latest cine camera is shown on right. With back wind for reversals and lap dissolves. The advantage of interchangeable lenses at a lower cost by new optical system of Wide Angle and Tele-Attachment. Exposure guide. Footage indicator. Tri-focal viewfinder £19 17 6



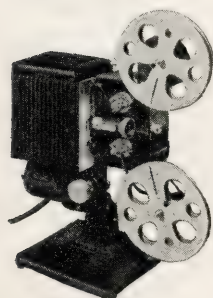
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Test Reports of LATEST APPARATUS

PROCESSING EQUIPMENT

Name. Todd Tanks.

Makers or Agents. J. C. Todd, Grange, Errol, Perthshire.

Description. The Todd stainless steel tanks for processing all sizes of cine films are well known, but the range has now been extended to include the following:—

- A. 30 ft. 9.5mm.
- B. 100 ft. 9.5mm.
- C. 50 ft. 16mm.
- D. 100 ft. 16mm.
- E. 30 ft. 16mm.

All these can be obtained either with or without motor drive, and in three forms: EM. Enamelled brass throughout; DS. Drum of stainless steel, trough of enamelled brass; SS. Stainless steel throughout, 16mm.

A 100 ft. stainless steel model SS tank was submitted for test and review.

Description. The drum consists of a stainless steel cylinder 2' 6" long by 14" diameter. Sweated to the outer surface is a stainless steel wire, wound spirally around the periphery of the drum, the turns being spaced $\frac{13}{16}$ " apart. The wire is in two sections, being broken at the centre, and at the beginning of each section is turned into a square sharp-pointed hook, which engages the perforation of the film which is being wound on the drum.

The other end of the film is allowed to hang free and thus permits expansion during processing. The direction of rotation and the suction of the wet film prevent it from coming away from the tank. We were not quite happy, however, to notice that when 100 feet of film was wound on the drum, the centre hook lay beneath one of the turns.

Drum Support

The drum is supported by means of radial metal strips on a central spindle $\frac{1}{2}$ " in diameter and 3 feet long, which bears on one end a gear wheel. The spindle bears two ball races, one at each end, of $1\frac{1}{8}$ " diameter, which drop into housings at each end of the trough. These races are quite open. In the model tested there was a tendency for the drum to be slightly unbalanced, so that it always tended to settle in one position.

This was not pronounced and the drum turned over quite evenly at about 30 revolutions per minute when driven by the motor. The point should, however, be watched by the manufacturers, as marked unevenness of revolution might tend to give uneven development throughout the length of the film.

The tank itself is of semi-circular section, of stainless steel, with a diameter of 17" and a length of 2' 10". It is carried on a stainless steel frame-work of strips, with two L-shaped girders running along the base. The whole is carried on four feet, two in the centre and two at the end opposite to the emptying vent. This vent is in the lower part of one curved end and is fitted with a brass tap of ample size. The arrangement of the legs permits the tank to be upended for rapid emptying.

The motor drive is hung on the other end of the tank by means of brackets and is carried on a metal platform 9" x 17". The platform is locked in position by two bolts and nuts. The power unit is a Garrard

All "Amateur Cine World" reports are based on thorough, careful tests

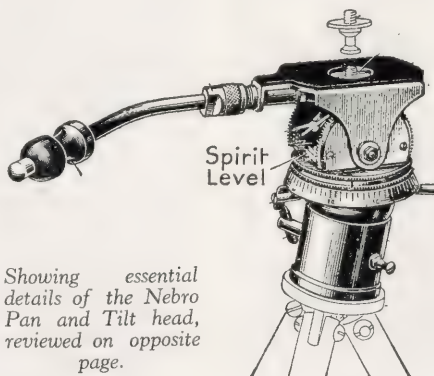
electric motor, working on 100 to 250 volts, with reduction gear and governor, with a fibre gear wheel on the outer end of the spindle which engages with a gear wheel on the drum spindle. The motor is enclosed in a varnished wooden housing on the top of which is a rocking switch.

The amount of solution used by these instruments is quite small, 40 ounces being sufficient for 100 ft. of 16mm., and 10 ounces for 30 ft. of 9.5mm. The film is out of the solution for the greater part of its revolution, dipping in the trough when it is on the underside of the drum.

Prices. The prices vary from £5 for the Model A to £15 for the Model D. In each case a handle is provided for turning the drum. Motor drive is £3 extra, except in the case of Model D, when it is £4. A shelf only, to take the customer's own motor, costs 10s. 6d.

Small models of the tank for developing titles, to take 6 ft. 16mm. or 10 ft. 9.5mm., cost 30s. Model EM; 50s. Model DS; 60s. Model SS.

Remarks. A 9.5mm. drum of similar size to the one described was also submitted.



Showing essential details of the Nebro Pan and Tilt head, reviewed on opposite page.

This had the wire more narrowly spaced, and seven hooks were provided for connecting up separate lengths of film.

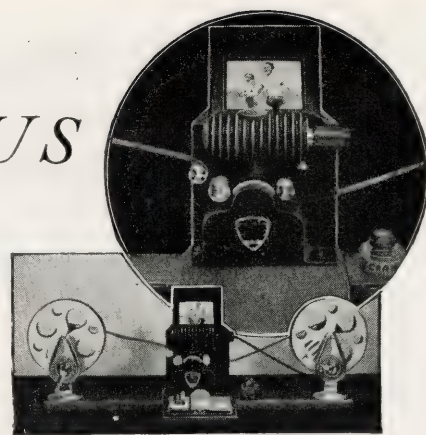
The Todd Tanks are only made to order, and are in every sense a hand-made British job, and have the ruggedness and finish which are characteristic of such work. They provide a practical solution of the problem of home processing, although the larger ones are somewhat bulky.

EDITING ACCESSORY

Name. Craig 'Projecto' Editor.

Makers or Agents. Messrs. J. H. Dallmeyer, Ltd., 31, Mortimer Street, London, W.1.

Description. The complete outfit consists of (a) A Craig splicer for 16mm.; (b) Two



The Craig 'Projecto' Editor, reviewed on this page.

Craig geared rewind heads, and (c) The projection head. All these are grouped on a common base, the outer arms of which carry the rewind heads and fold backwards and inwards when not in use.

The rewind heads are of the well-known Craig type, geared 3 to 1, with belt drive, the handles turning in the same direction as the spools.

The splicer is the normal Craig model, with sliding dry-scaper, single metal leaf cutting both ends of the film at once, and sliding right-hand platform to bring the two ends of the film in contact.

The Projecto head measures 10" high x 6" wide x $7\frac{1}{2}$ " deep. In front of the large cast metal housing, and facing the operator, is a pair of rails $3\frac{1}{2}$ " above the base board. To the left of the rails is a sprocket hole, with an idler, and to the right another idler. Film from the left rewind is threaded over the sprocket, over the rails, and then under the idler and on to the second rewind. The passage of the film revolves the sprocket and drives the internal mechanism.

Ingenious Arrangement of Prisms

Above the rails is a finned lamp-house carrying a small horizontal bulb and a condenser. The line switch is provided and the lamp is of line voltage. The light shines down through the film and through an aperture between the rails when it passes through an ingenious arrangement of revolving prisms.

The image is diverted backwards, and then upwards to a screen measuring $3\frac{1}{2}$ " x $2\frac{3}{4}$ ", which is leaning back at an angle of about 40 degrees from the vertical and has a large hood around it. This enables the operator to view the picture quite comfortably.

It is thus possible to see your film in actual movement while editing, and because of its accessible position it can easily be marked to an exact frame with a pencil or similar device. The position of the screen gives convenient viewing, which, combined with the comparatively large size of the picture, makes for easy editing.

Price. The 'Projecto' Editor only, complete on wood board, for either silent or sound 16mm. costs £11 11 0. Extras: Pair of 400 ft. rewinds £2 12 6. Pair of 1,600 ft. rewinds, £3 3 0. Craig Senior Splicer, £2 12 6. No transformer or resistance is required.

PHOTO ELECTRIC METER

Name. Minca 'Photar.'

Makers or Agents. Camera Electrics Ltd., 72, Victoria Street, S.W.1.

Description. The instrument is contained in a black moulded case measuring $2\frac{1}{2}$ " x $2\frac{1}{8}$ " x $1\frac{1}{4}$ ", with the cell window about $1\frac{1}{2}$ " x $\frac{1}{2}$ " in one end, an arc-shaped window in the upper face in which a needle moves against a scale of figures, and a set of calculating discs on the lower face.

The Photar is made under the Weston licence and embodies similar principles. When the meter, which is held about breast high, is pointed to the subject the cell causes the needle to move against the scale of figures observable in the curved window. These figures vary from 0 to 1,000.

If the meter is turned over it will be found that these figures are repeated round the edge of a revolving disc, covering about 260 degrees. The other 100 degrees are occupied by a range of Weston emulsion speed figures ranging from 8 to 125.

Taking a Reading

A second concentric circular disc of smaller diameter also revolves in unison with the outer one, but can be adjusted in relation to it. It carries a range of exposure times and a central knob on it is placed opposite the correct emulsion speed figure on the outer disc. A central concentric disc does not revolve but carries a range of 18 apertures from f/32 to f/1.5.

To make an exposure reading the figure on the outer disc corresponding to that ascertained by the needle is placed opposite an indicating arrow moulded in the meter casing. The correct aperture is then

immediately found opposite the appropriate exposure time. A series of these times is printed in the instruction booklet—e.g., the time for Kodak cameras is given as 1/30th, for the Simplex 1/40th, and so on. The instrument is also, of course, particularly suitable for 'still' work.

Price. £3 15 0.

Remarks. The readings obtained with this instrument agreed very closely indeed with those obtained with our standard, tested meters, under a very wide variety of conditions. The meter is sturdy, compact and practical.

PAN AND TILT HEAD

Name. 'Nebro.'

Makers or Agents. Neville Brown & Co., 44, Berners Street, W.1.

Tripod. This is of orthodox pattern, consisting of heavy tubular metal legs, which open up to just under 5 feet, and instantly lock into position, and have reversible screw-in feet, with a spike on one end and a rubber button on the other. When fully extended the tripod is steady enough to support any sub-standard cine camera without vibration.

Price. £1 12 6.

Pan & Tilt Head. This is sold as a separate unit from the tripod proper. Its outstanding feature is the ball-and-socket joint and the associated spirit level, which together enable the head to be used on a tripod top which is far from level. The advantages of setting up for a panoram under stress conditions with such a flexible head are obvious.

The basis of the head is a tube about 2" long and of similar diameter, in which is situated a ball of slightly larger diameter,

above which is the actual camera platform. The platform can be locked into any position relative to the tripod top, and levelled up by means of its spirit level. This platform embodies the actual panoram turntable, its periphery being divided into 360 degrees by units of 5 degrees, and can be locked in any position.

Instant Tilting

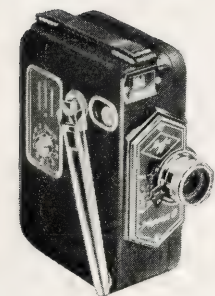
The tilt is controlled by a pair of vertical quadrants, permitting a swing through 80 degrees from either side of the vertical, the ball top extending this range even farther when desired. The periphery of the quadrant is toothed, and instantly released by pressing the extreme end of the tilt-and-pan control handle. This works a sort of outsize antinuous release mechanism which passes through the centre of the handle, and releases a catch which engages with the teeth on the quadrant. Thus, tilting can be performed instantly and with precision, nor will really heavy cameras tend to tilt themselves forward slowly.

The top plate measures 3" x 2" and is felt covered. The tripod screw is removable from the platform for easy erection of the camera, and can be locked in position with a few turns of a screw.

Remarks. This is a new design which is justified as embodying a really new facility for the serious cine-photographer. It is well worth the price charged for it.

Prices. Medium sized Tilt and Pan head, as described above, £3. Small size, with smaller ball and top for smaller cine cameras, £2 5 0. The large size is neither necessary nor available for the sub-standard cinematographer.

(Continued on page 289)



PRICE
£12 12 0

Ever-Ready Case
18/-

- **CASSETTE LOADING**
You can load the Movex 8 in day-light even with gloves on
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Uses 'single-run' 8 mm. film, black and white or Agfacolor
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with built-in lens-hood for "against the light" shots
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Other features include optical direct vision viewfinder, powerful spring motor runs 6 ft. of film at one winding, sensible winding handle.



8 mm. and 16 mm.

Agfacolor, for pictures in real natural colours, is available for both 8 mm. and 16 mm. users.

It is simple to handle and no filters are required for exposure or projection.

Agfacolor film is fast and free from grain, and a special emulsion is supplied for use in artificial light.

Single 8

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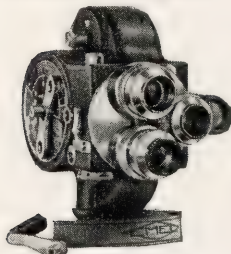
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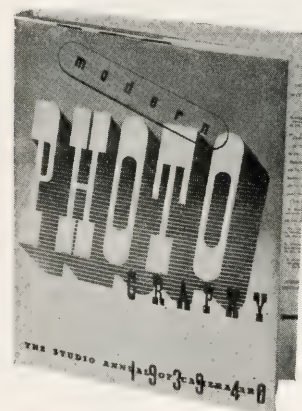
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MODERN PHOTOGRAPHY 1939-40



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What's New in Apparatus

TRIPOD

Name. Stabilo Tripod.

Makers or Agents. Actina Ltd., 19, Woodstock Street, New Bond Street, London, W.1.

Description: This is a light form of tripod, of all-metal construction, which opens to a height of about 5 feet and closes to 14 inches. The legs are kidney-shaped in section and terminate in spikes. The sections are locked by press studs which can instantly be released by pressure. Closing the legs section by section enables the height of the head to be adjusted exactly as desired. If the top stud is pressed first the whole length of leg can be closed in one movement.

The legs are attached to the top by lugs which are held in a central triangular mounting below the tripod head. The head is fitted with a rigidly connected tripod screw.

When fully extended the tripod is still remarkably stable, and quite suitable for all cine-cameras up to medium size. We would not, however, recommend it for the heaviest cine cameras, for which it is not intended. The upper circular bearing surface of the tripod head has a diameter of 1½ inches.

Prices. The instrument, as described, with hard black enamel finish to the top section, the rest being plated, costs 12s. 6d. A model with ribbed coating to the top section sells at 15s. 0d.

PAN AND TILT HEAD

Name. Mico Cine Pan Head.

Makers or Agents. Actina, Ltd., 19, Woodstock Street, New Bond Street, London, W.1.

Description. This accessory has been designed for use with the Stabilo or any other normal tripod to which it is desired to add ability to panoram or tilt.

A heavy circular casting 1½" in diameter and half an inch deep is extended upwards in the form of two very heavy lugs, between which the top tilting portion of the head is mounted trunnion fashion.

Below the base is a circular disc about 1½" diameter, which has a knurled edge, is free to rotate, and carries the tripod-screw socket. This makes it particularly easy to attach and detach the head to and from the tripod. This also forms the basis of the panoram movement, and panoram friction is controlled by a knurled-head screw which emerges from the right side of the main casting.

The tilting head revolves around a horizontal spindle, and is slit so that when the control hand is screwed to the right it causes the head to bind on the spindle, thus giving any desired degree of friction and permitting the camera to be locked at any angle. The control angle is 7¼" long, and terminates in a hexagonal handle.

The upper platform, on which the camera rests, is covered with green felt, measures 2½" x 1½", and is fitted with a tripod screw which is actuated by means of a broad knurled-edge disc below the platform. The whole instrument is in bright polished metal, heavy, solid and workmanlike.

Price. As described, the pan and tilt head sells at 17s. 6d.

Remarks. This head, together with the Stabilo Tripod, forms a first-class, but at the

(Continued from page 287)

same time inexpensive, outfit for the owner of medium-sized cine cameras. It is also suitable for miniature camera work.

PROJECTOR

Name. Ensign 'Universal' Projector.

Makers or Agents. Ensign, Ltd., 88, High Holborn, W.C.1.

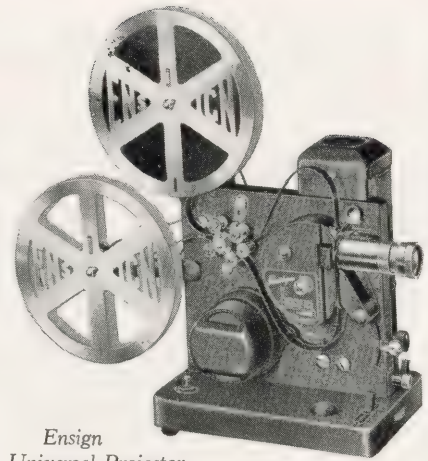
Film Sizes. 8mm., 9.5mm. and 16mm.

General Description. It consists of a main instrument to which can be attached either one of three kits, each comprising gate, sprocket, reel spindles and take-up reel for a given size of sub-standard film. It is sold complete with any one of these kits which may be chosen and, if desired, the other two can subsequently be purchased singly and fitted into a special carrier built into the main carrying case.

Projector Unit. The body is die cast, finished in brown ripple enamel and the bright parts chromium plated. Indirect lighting is used. The Universal motor, which has a ventilating cover, is mounted to the right of the instrument, and transmits its drive to the working mechanism by friction and not by belt.

The spindle arms, which will accommodate 400 ft. spools, are belt driven. An extra belt and a jockey pulley provide for power-driven rewind when the machine is put in reverse. This rewind is positive without putting undue strain on the film.

The idler rollers are not carried in pairs in cradles but converge independently on to the sprocket. This ingenious arrangement permits them to close down snugly on the smaller 8mm. as well as the large 9.5mm. and 16mm. sprockets, and when thus closed down their movement is kept close to the 8mm. sprocket to facilitate threading.



Ensign
Universal Projector

The intermittent claws are contained in a large housing which is on the right of the machine, the front of the housing forming the back of the gate and bearing the picture aperture. Three sets of twin claws are borne on one rocker arm which is actuated by a cam movement. The same cam will operate both 9.5mm. and 16mm., but for 8mm. the throw must be shortened, and another cam is supplied. The back of the gate has a stepped channelled form which automatically takes the various widths of film and positions them in relation to the claw movement.

Dallmeyer projection lenses of focal lengths 1", 1½", 2", 2½", 3", and 4" are available.

A small hooded pilot light illuminates the transport mechanism during threading and is controlled by an independent switch. Also on the right of the machine is a small red knob which is used when operating hand-drive. The knob is unscrewed and the film control lever (see below) is moved to the top of its throw to disconnect the motor mechanism. The handle, which is housed in the accessory carrier is then fitted on the end of the sprocket spindle and clamped tightly in position by screwing home the nut. Film can be rewound by hand in this way if desired. The operations are reversed to return to normal. Hand wind is not intended to be used with high powered lamps.

The film control lever referred to above is a cranked lever which emerges from a curved slot in the side of the projector, but which projects forward for easy manipulation. It has four positions, reading from bottom to top, 'Forward', 'Neutral' (for still pictures), 'Reverse' and the top position for hand wind.

A knurled knob operates the framing, by causing the lens mounting to move up or down. The picture is thus adjusted without moving it off the screen.

In the centre of the front of the base, the knurled edge of a disc projects, and operates the tilting of the instrument. One foot in front of the base and two at the back give three point suspension, and therefore perfect stability even on a rough surface.

The lighting being indirect, the lamphouse is at the left side of the main instrument, the light passing across to the right through the main body, and being turned forward by means of a mirror. This mirror is partly hidden by the intermittent housing, and is carried in a small cover which is rapidly



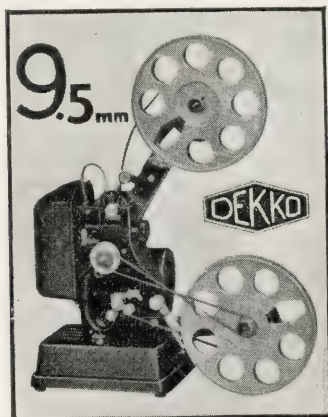
Why the electrician failed to respond to the order, "Lights, please," during the Apex A.C.C.'s current production on the history of the club.

WHY EXPERTS use DEKKO



Some experts use DEKKO because it is more versatile than any cine camera at even three times its price—others because it gives a man-size picture on the screen without loss of definition. Others prefer DEKKO for its scientific design and a simplicity of handling that leaves the mind free to study composition and lighting. You will like the DEKKO, too, perhaps for the reason that it is entirely British made and thus exempt from the 50 per cent. Import Duty. You will like its real slow motion—variable speeds from 8 to 64 frames; its interchangeable lens equipment up to a fast f/1.5: its single picture device: its self-filming switch—indeed you will like the “feel” of this fine cine camera and you’ll be amazed at its low cost. See your Dealer to-day.

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THE NEW MODEL

The DEKKO 9.5mm. motor driven projector is a joy to use. 9.5mm. is back again in the prize lists—perhaps because it gives maximum definition with minimum projection-magnification, the picture area being comparable with that of 16mm. The new Dekko Projector gets the maximum out of your own and library films, economically.

Sprocket mechanism, 300 ft. capacity. Fast power rewind. Variable speed motor for D.C. or A.C. mains; fan-cooled motor and resistance unit. Spiral gears, bronze bearings. Brilliant flickerless projection.

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A. C. BURT, 300/4, Gray's Inn Road, London, W.C.1.

Our Test Reports

(Continued from previous page)

removed by sliding it backwards and withdrawing it. This discloses the condenser. A condenser of shorter focus is slipped into position when projecting 8mm.

The shutter, of three-bladed type, and a gauze safety shutter intercept the path of the light between lamp and condenser. Putting the control lever in neutral position automatically inserts the safety shutter. It is automatically withdrawn when the machine is set for hand-winding, as the makers have presumed that hand-winding will only be used when electric current is not available, and that a low voltage lamp will then be used.

Light-trapping is particularly good.

A 250 watt, 50 volt lamp is supplied as standard, but 500 watt, 100 volt is available. For hand-winding, when the lighting is operated from batteries, a 72 watt, 12 volt lamp can be obtained. Pilot lamps, either 100 volts or 200-250 volts, can be obtained.

Behind the lamp-house is the drum-shaped housing of the blower, with a gauze intake. This is connected on the main motor spindle and blows direct into the lamp-house. On one side of it is an earthing plug, which will meet the requirements of certain municipal authorities when the instrument is being used for educational purposes.

The Resistance. The resistance enables the machine to be used on a voltage range from 100 to 250 watts A.C. or D.C., there being 8 possible adjustments by means of a screw plug. A similar screw plug enables lamps of either the 250 watt 50 volt, or the 500 watt 100 volt type to be used at any of the range of supply voltages. The resistance is well-designed and made, and stands on protective feet. It measures 6" x 4½" x 8½", and has a carrying handle.

Exchange Kits. The kits for all three sizes include a pair of spool spindles, a sprocket, one 400ft. spool, and film runners to fit to the projector gate. To project either 9.5mm. or 16mm. it is necessary to have the appropriate spool spindle, sprocket and gate runners in position, and only these are removed and replaced to change between the two sizes. It is also necessary to see that the reflecting mirror is slid to its forward position, and that the eccentric mounting of the projection lens is set at '16 and 9.5'.

Maintenance. Owing to the accessibility of every part, cleaning is easy. An oil can is provided, and there is only one oil-hole at the top of the instrument, and one in the intermittent housing. All other bearings are of self-lubricating metal. The cam surface is lubricated from time to time with special colloidal graphite, which is supplied. Nothing else must be used.

Though the lighting is indirect there appears to be little loss of efficiency. The makers recommend 250 watts for home use, and 500 watts for use in larger places. It might be desirable to use the higher power always for 8mm.

This multiple projector does not slavishly copy existing ideas. It is evident that considerable thought has gone to its design, as can be seen by a number of little thoughtful

touches which are evident to any person who has handled a number of different projectors. At its price it is outstanding value to the cine enthusiast who wishes to enjoy the advantages of the several sizes of silent cine film.

Prices. Single model, for one size of film, £35, dual £37 (16mm. and 8mm. £37 10 0, as extra condenser is supplied), triple £39 10 0. The above prices with 250 watt lamp, 500 watt lamp 15s. 6d. extra. The prices include carrying case, take-up belts, oil can, brush, resistance, and of course complete kits with spools. A special transformer for A.C. main 40/100 cycles variable between 100 to 250 volts, and with adjustment for two types of lamp, £5 15 0.

NEW SOUND-ON-FILM FACILITIES FOR SUB-STANDARD FILM USERS

We were considerably impressed by a preliminary demonstration of Sound-on-Film recording by the Tanar (British) Corporation Ltd., of 24, Denmark Street, London, W.C.2., and to see some of the apparatus evolved by that company for the recording and reproduction of 16mm. sound-on-film. The picture and sound records are borne on separate film strips which, by means of the Tanar Sound Link interlocking projection system, are projected on a normal sub-standard sound-on-film projector.

As the method is available for both 24 frames per second and 16 f.p.s. films it enables the owner of silent films to have sound added to them, without disturbing the original film. The Tanar Sound System is backed up by an efficient service whereby sound film records can be prepared for the user, either for use by the Tanar Link method or for reproduction by normal methods in the ordinary sound-on-film projector.

Good Quality

Both speech and music have a rounded full quality which compares favourably with professional 35mm. practice. We were particularly interested in a reproduction of an act by some street performers with which we were perfectly familiar. There was no difficulty in recognising the timbre and characteristics of the voices and instruments of the performers. We hope to report further on Tanar Sound in an early issue as we feel this is a most important development in sub-standard sound-on-film technique.

TITLING ACCESSORY

Name. A to Z Titling Kit.

Agents. Blandford Press, Ltd., 16, Hyde Street, New Oxford St., London, W.C.1.

Description. This outfit, which is designed and issued by the Jacob Stein, publishers, of New York, is described as containing "1,600 initials of all sizes; the word 'the' in over 80 styles; 12 alphabets of lower case letters; 6 pages of hand designed numerals; 4 pages of decorative ideas for backgrounds; 1 white background card; special soft 'A to Z' black titling pencil, tracing paper and complete instructions."

Briefly, it constitutes a system by which a soft black pencil (an artist's lay-out pencil) is used to trace on to sheets of tracing paper measuring $10\frac{1}{2}$ " x $8\frac{1}{2}$ ", letters from two style books which are provided. The alphabets of small (lower-case) letters are contained in one of the books, and the capital letters are

contained in the other. Each page of the second book is devoted to one capital letter, from 50 to 75 versions of the letter being scattered over the page.

In the smaller book there are also sets of numerals, and a series of border ideas which would have to be enlarged for use, by the usual method of squaring up the original and enlarging the squares, or else sketched free-hand.

The instructions are brief, and hardly adequate. For example, No. 1 is 'Make a few arrangements on paper before you start to trace.' In tracing a title we found it somewhat difficult to obtain sufficient blackness, even though in every case we went over the sheet again with the pencil after removing it from the original letter. Also, we imagine the letters were designed by a skilled lay-out artist, who possibly failed to realise that the layman might have difficulty in reproducing with soft, rapidly wearing pencil, the clean-cut pen-drawn letters, and the delicate details of some of the designs in the book. If used with care, however, the outfit should prove a worthwhile addition to the amateur's equipment.

Price. 9s. 6d.

USEFUL LABORATORY REPORTS

Messrs. E. H. Jackson, 10, Cloth Market, Newcastle-on-Tyne, 1, have adopted a novel idea of marking laboratory report sheets. Instead of ticks being placed against "Under-exposed," "Good," and so on, a graph is drawn indicating how the film has been exposed, along its length, from beginning to end.

KODASCOPE MOVIE VIEWER

We regret that the price of the Kodascope Movie Viewer was given incorrectly in last month's issue.

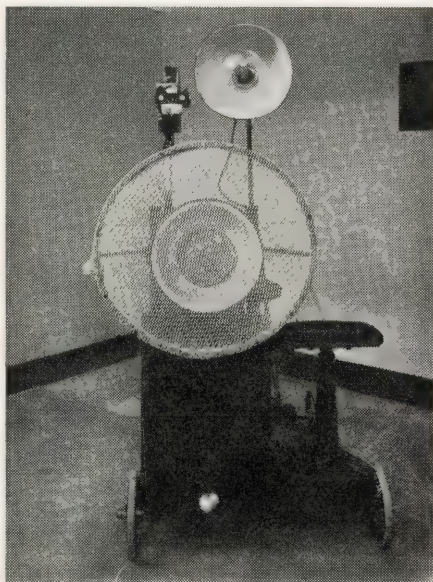
It costs £5 10 0.



Camera truck, constructed by ingenious members of Finchley A.C.S., consisting of various pieces of 'junk' including a discarded piano stool. A front view of truck is shown in col. 3.

Title Cards and Distances

On page 32 of your book "Cine Titling Simplified" there is a Table of Distances and Sizes of Title Cards. My camera is a Dekko f/2.5 lens (23mm.) and I note that the distance from card to lens is given as 23 inches on a card $8\frac{1}{2}$ " x $6\frac{1}{2}$ ". Then I note that on a card 4" x 3" the distance is shown from lens to card as $10\frac{3}{4}$ ". Is the lens in focus at both distances, viz., if I use a typewritten title at $10\frac{3}{4}$ " and a full size lettered title at 23", will both these titles be in focus? (According to your table of distances this is so). If I use my supplementary lens which is marked $\frac{1}{2}$ metre, at what distance from the card shall I be in focus,



using the same Dekko f/2.5 lens?—G.H.S., London, W.1.

It is, of course, assumed in the tables referred to that the lens will be properly focussed to the distances given for the different sized title cards. If your lens is of the 'fixed-focus' type, i.e., if it is not possible by means of a rotatable collar marked in feet to set the lens to be focussed at any pre-determined distance, then you will have to provide some means of adjusting the focus to the required distance. From your mention of a $\frac{1}{2}$ metre supplementary lens we are assuming that your lens is of the fixed-focus type. Objects will be sharply in focus at $\frac{1}{2}$ metre when you have the $\frac{1}{2}$ metre supplementary lens in position, i.e., objects at exactly 20" will be critically sharp.

Supplementary Lenses

In the same way, with any other supplementary lens over the camera lens, objects will be sharply in focus with a distance of so many inches between the camera and the title card. It has been suggested many times in *Amateur Cine World* that Woolworth's spectacle lenses may be used as supplementary lenses for title work. The number to be found on these lenses can be taken as the distance in inches at which the lens will work.

TIME LAPSE

with blunt instrument ready to commit a crime ; most disappointing when he does not materialise. The transition to the second shot after this will be most disconcerting.

As the maid leaves the first shot, a cut to the second should be made. Attention is transferred to the mistress and the maid's appearance anticipated. Her arrival at the side of her mistress is perfectly logical and the time or distance interval will be properly conveyed by a suitable interval between the cut from the first shot to her arrival in the second, and no distracting element will have been introduced.

of the two principal characters into a lift and their arrival at a higher floor. The first shot included the receptionist of the hotel at his desk in the foreground and the lift doors in the background. The couple walked from the desk to the lift and entered, and the shot was retained a second or two, as suggested by the author of your article, to cover the lapse of time required for the lift to travel up to the appropriate floor.

Actually, as soon as the door had shut on the two principals, one's interest was focussed on the receptionist, busy doing nothing, and a feeling of expectation was created. The villain of the piece ought to have turned up at the desk on the trail of the heroine. Not so ; with a distinct jolt, the second shot jumped to the upper floor with the lift door opening and the couple stepping out.

The traditional treatment is far more convincing. The cut should be made from the closing door to the upper door, and if time *must* be suggested, although it only slows up the action, allow a suitable interval before the lift arrives. This handling of the lift occurred three or four times and the effect was most disconcerting. The peculiar sensation of a hitch having occurred was perhaps emphasised by the fact that the continuity and cutting of the film otherwise was good.

G. A. GAULD,

G. A. GAULD,
B.Sc., A.M.I.C.E.

SPOOL-LOADED 9.5mm. CAMERAS

Sir,—Can anyone explain why manufacturers have neglected the 9.5mm.

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Ditmar Eight, 2.5. Built-in Exp. meter. Cost £15 0 0	...	...	£10 0 0
Cine Kodak B, interchangeable 1.9. Cost £20 0 0	...	...	£10 0 0
Cine Kodak B, 16mm., 1.9 lens and case. Cost £30 0 0	...	...	£9 0 0
Ensign, 16mm., 3.5 lens. Cost £10 10 0	...	...	£3 10 0
Bell Howell, 3.5 lens and case. Cost £27 0 0	...	...	£9 0 0
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HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

HIGH-LIGHT HIGH-LIGHT

HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT HIGH-LIGHT

JUST TO REMIND YOU that the LATEST manual on the Smethurst High-Light system of exposure is "Professional Quality on Amateur Reversal Film" written by the originator of the system, Mr. P. C. Smethurst. It explains in full detail the theory and practice of this revolutionary new method. All who use it should read the book, which costs 5/- from your newsagent or photographic dealer, or can be obtained direct from the Publisher, A. C. W. Burt, Link House, 300-304, Gray's Inn Road, for 5/6.

HIGH-LIGHT HIGH-LIGHT

spool-loaded camera? The only answer I can give to my own question is that 9.5mm. camera manufacturers are chiefly concerned with the question of how cheaply it can be made to sell.

As a previous owner of three charger loaded cameras, each possessing its own particular limitations and faults, I changed over to spool-loading a few months ago, chiefly for the advantage of a turret-head. A week or so later a fellow club-member made a similar change and we are both more than enthusiastic about spool-loading. At first I had a little fear regarding the possibility of edge-fogging when loading in full daylight—that I have since discovered after trying three different makes of film and spools, to be merely imaginary. The only possible drawback as far as I can see is that spool-loaded film is not so readily available in this gauge.

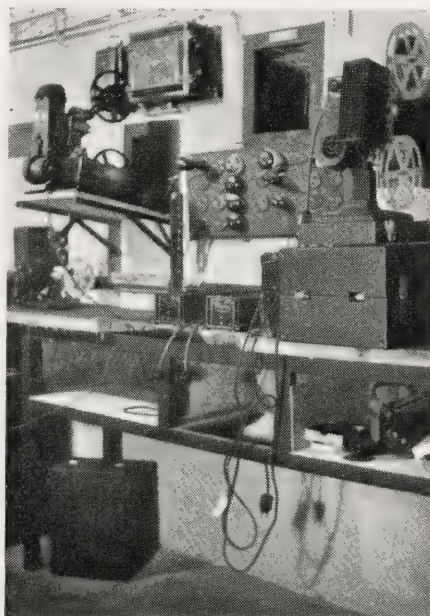
Many Advantages

The many advantages of this system (50 and 100 feet capacity, absence of scratch, re-wind for double exposure, etc.) are so obvious that I cannot help feeling a little annoyed with myself for not fully realising it before.

Even now after a diligent search of cine books and journals, I cannot find a single line advocating a more general adoption of this system. Thus, Sir, may I appeal to you for a little space to tell manufacturers that there is a real need for a popularly priced camera of this type. It is said, "Coming events cast their shadows before them." Witness the Bedford spool-loading modifications for the Dekko camera. If 9.5mm. workers are keen enough to pay to have their cameras adapted, how much more readily would they trade those cameras in

and pay the balance towards a new model with spool-loading? I can see no reason why this type should cost much (if any) more than the "more expensive" class of charger loading models.

R. E. G. COPP,
(Hon. Sec., Apex Amateur Cine Club).



Projection room of the Harrow C.C.

FLICKER

Sir,—While reading through Mr. Welford's remarks on the question of flicker, as raised by your correspondent in June's issue, I think an important aspect of the matter has been overlooked. It is true that the flicker may be caused by projecting at too short a throw, or by employing too powerful a lamp, or by running the motor too slowly. But unless one of the above factors is causing the flicker, then the machine is probably at fault.

A correctly arranged optical system should exhibit no flicker on a clear screen, and therefore the less so when film is in the gate. If the optics of the machine are at fault, then flicker will possibly be produced, and this will be more noticeable on light films than on dense films. A very necessary property of the shutter is that the blades should be of approximately equal size and nearly equally spaced. Failure to comply with this will result in a degree of flicker, which will be the more noticeable the greater the screen illumination.

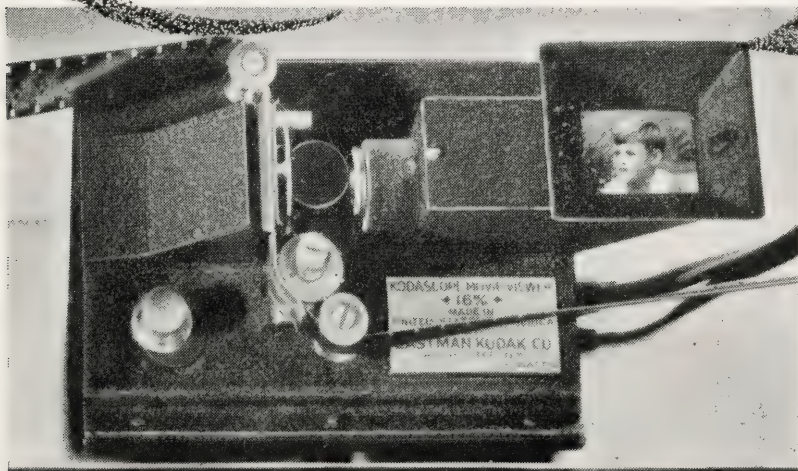
To quote the case of the old Home Movie as contradicting this would ignore the change in accepted standard of adequate screen illumination. If the light output of this machine is increased to modern standards, there will be a noticeable degree of flicker. Menston-in-Wharfedale. R. L. HOULT.

DEPTH-OF-FOCUS

Sir,—May I bring to the notice of your readers an interesting point implied in Mr. B. H. Reynolds' article in the August number, that is, the inaccuracy of depth of focus tables.

(Continued on next page)

See the **ACTION** as you **EDIT** with the
new **'KODASCOPE' MOVIE VIEWER**



'KODASCOPE' MOVIE VIEWER including lamp £5.10.0
(Specify whether for 8 mm. or 16 mm. film.)

It's easier to edit from the moving picture—and a moving picture—not a series of stills—is what the 'Kodascope' Movie Viewer gives you as you wind the film through it on your editing bench. A hood shields the miniature viewing screen sufficiently to enable it to be seen in normal room light.

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The Movie Viewer is an extremely useful editing aid. Make a point of seeing it at your Ciné-Kodak Dealer's, or write for further details to Mr. A. C. W. Taylor, Dept. 6, Kodak House, Kingsway, London, W.C.2.

Letters to the Editor

(Continued from previous page)

Depth of focus tables are calculated, I believe, from the formula on page 226; but, as shown in the article, this formula is not accurate. The point can best be appreciated by reference to the figures in table 2. For example: with the lens 'focussed at' 20 ft., if the object is 5 ft. then, according to the formula, the film is out of focus for this object by .008". Stopping down to f/8 should make the image on the film quite sharp (assuming a circle of confusion of .001" diameter). Actually, however, the film is out of focus not by .008" but by about .040", so stopping down to f/8 only reduces the circle of confusion to .005" (Stopping down to f/40 would be necessary to get the required definition!).

It therefore appears that the depth of focus is less than that calculated, especially as regards the near side. This will be readily seen from table 3 by considering the 'theoretical' and actual depth of focus when the camera is accurately focussed on an object at 3 ft. (To extend the depth of focus to 4 ft., f/5 is needed in theory, f/8 in practice; to extend the depth of focus to 2 ft., f/9 is needed in theory, but f/32 in practice).

I wonder if any of your readers have actually noticed this from their own experience.

Carshalton, Surrey. M. VAUGHAN, M.Sc.

BUILDING PAPERS FOR MODELS

Mr. A. Heldred writes from the liner,

"Alcantara," that, having re-read some articles on model making in *Amateur Cine World* it has occurred to him that a great deal of realism could be secured with the help of a series of building papers specially produced for miniature railway enthusiasts. Some of these are in scales of 1:50 and 1:100, but the larger scale, suitable for gauge O, would probably be more suitable. In this scale the following designs are available in sheets 17" x 11" at 3d. each:—Blue brick. Red tiled roofing. Slate roofing. Old stonework. Concrete blocks. Planking. Grey random tiles. Red tiles. White tiles. Red brick. Square rubble freestone in red and yellow. Red tile ridging. Bonded brick in new and smoky finish. Doors and windows in red or green. Facing stone and arches.

A Projector Baseboard

(Continued from page 266)

Fix the panel to the baseboard. The four fixing screws should be driven up from below, the heads being counter-sunk. A flat 2-pin socket is then attached to the end of the projector lead. The very small type of 15 watt pilot lamp will be sufficient. If the dolly be pressed towards the lamp, the latter will light up. If operated in the opposite direction, the projector is in circuit. With the knob erect, both circuits will be dead.

Rubber feet should be fixed to the baseboard, and complete a useful job by wiring up the mains lead to a Hoover Universal Fitting, which can almost instantly be plugged into a 5, 10 or 15 amp. supply socket, as well as being available for any bayonet type lighting point.

T.E.N.

Cheap Enlargements

(Continued from page 274)

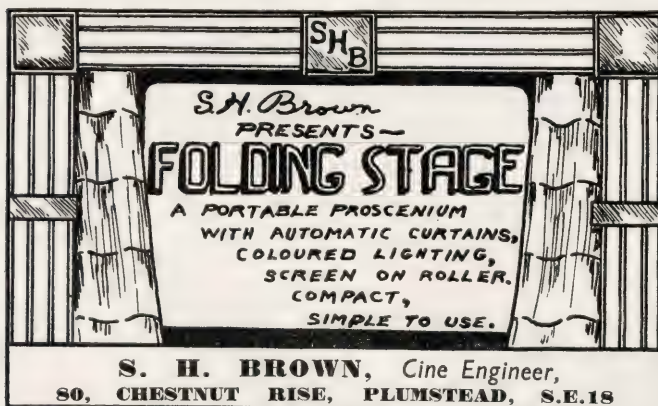
camera shutter left open (as for 'time' exposures) a frame in the projector is projected through the shutter portion of the camera, marked A on to—or rather through—a thin sheet of paper, held over the camera 'gate' B.

Now when this paper is eventually replaced by the roll film, the result will be central on the film and also in focus. (The camera can now be loaded with film in the usual way, the shutter being set, of course, for "instantaneous" and not "time").

Actually, I found it was better to focus up each individual frame to be enlarged before it was recorded on the film. I slide the projector along the wood strut D to the left in the direction of the arrow, until it has cleared the part A. A paper screen C is fixed on a support in the position the camera film occupied, but to the left also. (Still $5\frac{3}{4}$ " from projector lens to screen C). Now the film frame can be focussed on C and, when sharp, the projector can be moved back to its original position.

To make the negative, after the cine frame has been focussed on the screen C, as already described, and projected towards the camera, the film is wound to '1' and the shutter 'clicked.' Result—one negative made. To make the next, turn the film on, not to '2,' but between '1' and '2.' As the negatives are small, by turning between numbers as well as on them, double the number can be made. I made a dozen on a Woolworth's 6d. six-exposure film.

W.E.



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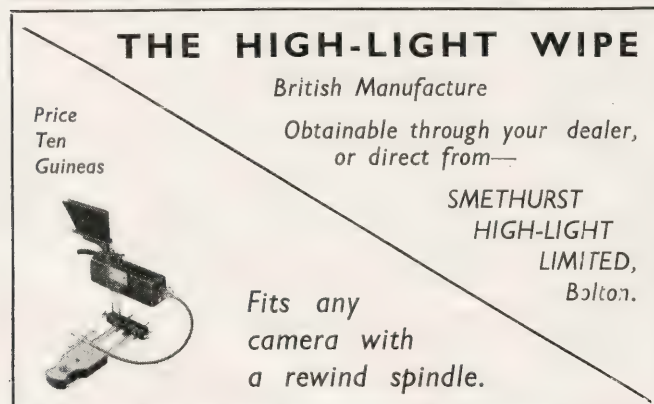
Victor 16mm. Camera, Dallmeyer f/1.9, leather case	... £5 10 0
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16mm. Ensign Kinecam, f/2.8 focussing, leather case, good	... £5 17 6
8mm. Eumig, electric cine camera, soiled	... £6 18 6
9.5 Ditmar, f/2.8, new condition	... £8 17 6
9.5 Pathe 'H', as new, Multi speed, f/2.5, list £8 0 0	... £5 10 0
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D. J. ALAND

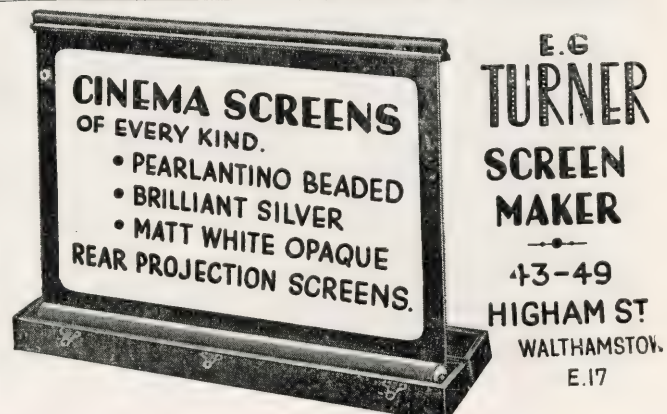
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What the Societies Are Doing

Apex A.C.C.

(Hon. Sec.: R. E. Copp, 14, Carolina Road, Thornton Heath, Surrey).

In Production: 9.5mm. club history film is almost complete and the next production is under consideration. For one scene from the film a view was taken from behind a working projector, showing the backs of the audience who are facing the screen upon which, as the lights dim, appears the opening part of the same film. It was taken at f/1.5 using a 500 watt projector running at approx. 24 f.p.s.; the camera was running at 8 f.p.s. Extra long titles were made for the purpose and close inspection of the film reveals that one or two single frames show the screened picture under-exposed, as no attempt at synchronisation was made. This, however, is not noticeable in projection.

This is chiefly a technical club; new enthusiasts are always welcome. Members are anxious to develop the 16mm. section.

Camberley & District C.S.

(Hon. Sec.: J. King, 125, London Road, Camberley, Surrey).

In Production: Since the last report, 250 ft. of *The Highwayman* (16mm.) have been edited and the result seems very promising. It is estimated that the film will run to 800 ft. Shooting will commence again on about Aug. 27th which leaves a little more than one month to complete the film which is to be shown at the end of October.

Reports and stills for the October issue of "Amateur Cine World" should reach us not later than August 28th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

In the local Carnival procession held recently and seen by over 30,000 people, the club put in an entry and took 2nd prize. The front of a lorry was disguised as a massive camera (one of unknown make and really unorthodox shape and size); the platform of the lorry carried lighting technicians, continuity girl, erratic director and cameraman with several of the cast. Following behind was the leading man on a horse, as the highwayman, advertising the film. The fixture card for the coming season is just being arranged and should now be ready.

Catford Films

(Hon. Sec.: Mrs. V. W. Payne, 7, Station Buildings, Catford).

Mr. and Mrs. Payne, founders of the Catford Film Players, have resigned from that body, and have organised a small group of enthusiasts. New members will be very welcome. Two private film shows have recently been given, the colour films of Germany, Lake Konstanz, and Madeira being enthusiastically received. It is contemplated

entering the film, *Quids In*, for the "St. Stephens Cup" in Hungary this year.

Mr. Payne was given special facilities for making a film of the Union Castle boats on his way to the Canary Islands last month.

Catford Film Players

(Hon. Sec.: Miss I. Blackwell, 13, Bournville Road, S. E. 6).

The Catford Film Players will soon have to give up their studio, which will cause a temporary hold-up in their activities. They have also recently changed their secretary. (Address above).

Crouch End A.C.S.

(Hon. Sec.: Miss V. Evans, 40, Hill Road, Muswell Hill, N.10).

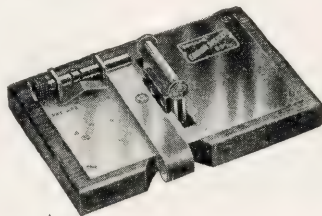
In Production: *Holiday*, 9.5mm. drama. Owing to inclement weather recently, exterior shots have had to be postponed.

'Appy' Ampstead, 9.5mm. documentary. The first batch of shots has proved very successful.

A novel evening was spent recently when S. D. Newman volunteered to answer to the best of his ability any questions on cinematography, by other members. There was much knowledge gained, as towards the end of the evening, members started to answer each others' questions, and a debate was held on colour film emulsions and methods of developing. Crouch End A.C.S. would like

(Continued on next page)

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9.5mm. Pathescope Imp, super reel attachment and resistance	...	£3 3 0
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News from the Societies

(Continued from previous page)

to arouse interest in other clubs in this idea, "as it is surprising how much any enthusiast can learn about his hobby, when he thought himself expert."

Dover A.C.C.

(Hon. Sec.: A. V. Field, 6, Snargate Street, Dover).

This is a new club which invites more members. A script, *The Case of the Missing Necklace*, has been completed. The film, a drama, will be on 9.5mm. stock.

Eltham C.S.

(Acting Hon. Sec.: G. E. Daly, 4B, Fredrick's Place, Old Jewry, London, E.C.2).

Owing to the depressing results of their public show the society is unlikely to be in production for some time to come. The studio is now being redecorated and the lighting improved. It was decided to hold a series of social evenings during the coming season and to invite experts to lecture on cine matters.

Exeter Film Productions

(Hon. Sec.: S. Keen, 1, Pennsylvania Crescent, Exeter).

This is a recently formed society; new members will be welcome. Screen tests are now being made.

Finchley A.C.C.

(Hon. Sec.: 27, Lullington Garth, Finchley, N.12).

In Production: *Skilled Hands*, 9.5mm. Shooting has now been started. The technicians have spent over two months testing and re-testing lighting factors, etc. These tests, although somewhat tedious at times, have proved to be a very reliable guide.

There are still one or two vacancies for new members to take an active part in the production.

Hampton Movie Makers

(Hon. Sec.: J. Elwyn Roberts, 23, Hampton Road, Oswestry).

The summer production, *Bachelors' Picnic*, was shot on August Bank Holiday on the ground where *Outwitted* was filmed. Members were conveyed there by bus; the cast numbers about twenty. The construction of the club's cinema, which will seat 42, is progressing favourably and should be completed by October 1st. New members are welcome.

Harrow C.C.

(Hon. Sec.: G. A. Ross, 64, Cecil Avenue, Wembley).

In Production: A 16mm. film of first aid in the home. (250 ft.). The interior and first aid sequences have been completed and have proved to be excellent. A few exterior shots remain to be filmed and these it is hoped to film during a week-end in August.

The winter session of the club will start on September 4th with a projection evening; anyone interested in the production of educational and documentary films will be welcome.

There has been a further increase in the membership of the club. Four of the new members are ladies, one of whom is an active worker in colour.

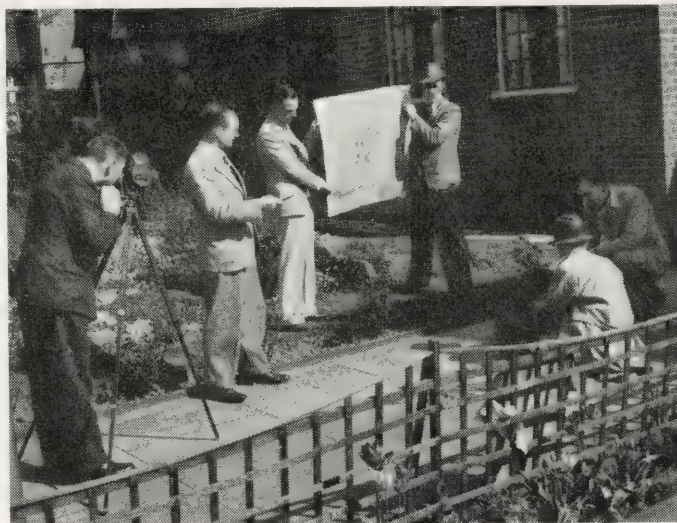
Hyde C.S.

(Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire).

In Production: *Air Mail*, 300 ft., 9.5mm. Filming has been much hindered by bad weather at week-ends and by the large cast of 24 not all being available at once.

Details of this year's members' competition were discussed at a recent meeting, and it was decided to impose no restrictions with regard to subject or gauge of film used. A good entry is anticipated. Arrangements for the society's winter activities are now being made, and it is hoped that this year's entries will be even better than the last, several experts including E. John Martin, A.R.P.S., having already expressed their willingness to come to Hyde.

Several members recently attended the Federation Northern Branch Committee Meeting in Manchester, when a series of unique film exhibitions was arranged to be given quarterly to members of Northern Societies.



"Door Ways" (Twyford Pictures) in the making.
Note the use of the reflector to lighten the shadows.

Kenton A.C.S.

(Hon. Publicity Sec.: R. T. Woollven, 1, The Butts, London Road, Harrow-on-the-Hill).

In Production: *Kean on Birds*, 8mm. Kodachrome. Only one more location trip is required to complete the film. For certain of the shots sand dunes were needed. New Romney, Kent, was ruled out because of the distance from London, but a very good substitute was found in Frensham Ponds (2 hours from Kenton). It proved a very suitable setting on account of its silver sand

Matlock Cine Circle

(Hon. Sec.: B. A. Storey, The Studio, Dale Road, Matlock).

In Production: *Matlock—the Switzerland of England* (200 ft. 9.5mm. neg./pos.). The first 60 ft. have been successfully exposed.

The new projection theatre is now complete except for the proscenium which will take some time to construct owing to its elaborate design. The Empire and G.P.O. Film Library are to loan films to the circle and weekly programmes have been arranged for Sunday evenings.



Camberley and District Cine Society's entry for a local carnival procession. It took second prize. (See report on page 295).

foreshore and a background of sand-dunes. Some 500 ft. of film have been taken and although not yet a complete photographic success (some early indoor shots were under-exposed and are to be re-taken), the acting is good. Among the cast is Pam Wainwright, local Carnival Queen two years in succession.

The long awaited premiere will probably be given at the beginning of October. There is no doubt that the film is a great improvement on the last K.A.C.S. production. Arrangements have been made to accommodate a further ten members.

Several projection meetings have been held during the past month and some thirty films have been shown. Of those loaned from the F.C.S. and other societies, "Refuge" by the Planet A.C.S. and "Believe it or Else" by the Metropolitan Vickers A.C.C. made the greatest impression on members.

London A.F.C.

(Hon. Sec.: Miss M. Jasper, 99, Cambridge Street, S.W.1).

After an interval for holidays, work has been resumed on two club productions.

Members are reminded that an extraordinary general meeting will be held in the club room on Aug. 23rd.

The club extends a hearty welcome to any cine amateur who may care to attend one of the Thursday evening meetings. The programme for the winter season has now been drawn up and details may be obtained from the hon. sec. There are specially reduced subscriptions for new members joining after July 1st.

Although it has no films to offer in exchange (at present) Matlock would be glad to receive films made by other clubs, for showing at week-ends. Their prompt return is guaranteed.

North Birmingham A.C.S.

(Hon. Sec.: G. A. Hall, 6, Pereira Road, Harborne, Birmingham, 17).

In Production: *A Tall Story*. Some four fifths of the total footage of this 16mm. comedy have now been exposed and when screened proved highly satisfactory. One of the difficulties encountered to date was to shoot a convincing accidental fall and to convey the consequent sprained ankle. It is hoped to show this film locally, with those of various members, early in December.

North East Cine League

(Hon. Sec.: J. S. Read, 6, Abney Park Terrace, Cazenove Road, Stamford Hill, N.16).

The weekly meetings are now suspended until September 4th, attendance during the summer having dwindled to four loyal supporters.

All members and newcomers are welcome to join in the forthcoming production, *Summer Time*, on this date.

Oswestry C.S.

(Hon. Sec.: E. D. Power, Albion Hill, Oswestry).

In Production: 8mm. Kodachrome documentary, not yet titled, and an 8mm. monochrome comedy, *Well Shot!* (Both "Group") (Continued on next page)

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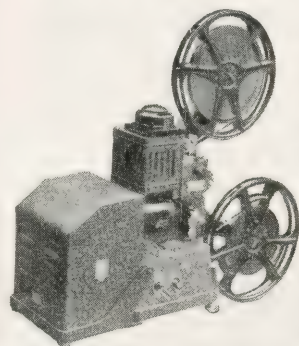
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CLUB NOTES

(Continued from previous page)

films). 16mm. Kodachrome, *Bird Life*, by Dr. Salt.

Although fairly new to cinematography, the treasurer, Mr. Brayne, made a very good 200 ft. 8mm. Kodachrome film of the Isle of Man. Not a single inch had to be cut.—a rather remarkable feat for a beginner.

Projection evenings have been discontinued until October in order that further improvements may be made to the theatre.

Planet A.F.S.

(Hon. Sec.: H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.)

In Production: *Behold Our Leader* (1,000 ft. 16mm.) Completion of this comedy is now in sight, although the last exterior sequence—to be shot at Enfield Court—cannot be photographed until August 27th as holidays prevent the players being available together before that date.

Thin Air (800 ft. 16mm.). The entrance hall and dining room—two of this drama's four scenes—have been photographed, but there still remain some trick shots and montage work to be carried out before editing can proceed very far.

A very interesting lecture on "The Colour Processes of To-day" was given recently by A. Scott Knight (Secretary of the City of London and Cripplegate Photographic Society) illustrated by lantern slides of Mr. Knight's work, which included some remarkable theatre interiors and London night scenes.

It was recommended and unanimously agreed at a recent general meeting that this society should join the Federation of Cine Societies, and it is hoped that by the time these notes are published, application will have been made.

Salford C.S.

(Programme Sec.: N. S. Battersby, 91, Moorfield Road, Pendleton, Manchester, 6).

Since the recent outing to Belle Vue Zoological gardens, the "group" activities have included the production of an A.R.P. film and another on smoke abatement. At a recent outing, six of the 9.5mm. members had difficulty with "jamming" on the same make of camera ; the matter has been taken up with the manufacturers. "It seems unfortunate that camera or charger-jam is so prevalent on this size," writes Mr. Battersby, "and it is, in our view, a matter needing urgent attention by both film and camera manufacturers."

The Autumn programme schedule is now almost complete, and the first meeting will be held at headquarters on September 25th, to which any prospective members will be heartily welcome.

Southall & District C.C.

(Hon. Sec.: H. Hurren, 82, Ranelagh Rd., Southall, Middx.).

The club has been glad to welcome some new members. A film was recently taken of a garden party at Hillingdon Hospital, and of a local youth movement, with satisfactory results. An interesting programme is being arranged for the coming months. The club has moved to new headquarters.

Southend-on-Sea 9.5mm. C.C.

(Hon. Sec.: G. Tully, B.Sc., 106, Southchurch Road, Southend-on-Sea).

In Production: *White Peril*, 900ft. drama of drug trafficking. In the last report it was stated that this production was likely to be completed ahead of schedule. Unfortunately, this optimism appears to have been unjustified ; bad weather conditions and an unfavourable tide have repeatedly necessitated postponement of shooting some of the remaining sequences, which depict the landing of drugs from a small boat, in a lonely creek on the Essex coast. However, advantage was taken of a recent fine Sunday, and the production unit was able to shoot some 200ft. of film, most of which was suitable for inclusion in the finished picture. It is probable that shooting will be completed by the time this report is in print.

An interesting visit was paid by some members of the production unit to one of the largest of the Thames wharves. Through the kindness of the manager, the cameraman, aided by an "extra" who volunteered for the part at a moment's notice, was able to shoot a sequence showing a case of smuggled drugs being thrown overboard from a tramp steamer, which in the finished picture will appear to be at sea.

Shirley Cine Circle

(Hon. Sec.: "Sunnyside," 1a, Wickham Avenue, Shirley, Surrey).

In Production: *Accidental Fortune* (provisional title). Filming will be resumed in the middle of August ; scenes which include characters not on holiday have already been shot. This film is the first comedy to be made by the Circle.

It is hoped to produce three 16mm. films this year, and a short documentary on 9.5mm. Work on the latter has already commenced.

Wallasey A.C.C.

(Hon. Sec.: V. Bolton, 109, Wellington Road, Wallasey).

In Production: Steady progress is being made with *The 'New' New Brighton* (the popular Northern resort). A Lancashire couple are shown embarking upon a ferry boat at the Liverpool landing stage and their arrival at New Brighton Pier. Their holiday activities are then shown.

"There is scope here for some very fine shots (as New Brighton is in a unique position) with all that goes to make a perfect seaside picture—a fort and light-house, fine pier and extensive new promenade with what is probably the largest open-air bathing pool in England, and shipping continually passing to and from the port of Liverpool." The Corporation of Wallasey have been particularly helpful in giving the club facilities for filming practically all the public enterprises, and the shots which have been taken up-to-date have proved to be very successful.

The making of this out-door film permits of renovation and new fittings, etc., to the club premises in readiness for the opening of the winter session.

Warrington C.S.

(Hon. Sec.: J. M. Langdale, Stanley House, Bold Street, Warrington).

200 ft. of 16mm. colour film were exposed successfully on the occasion of the Duke and Duchess of Kent's visit to Warrington,

to open the extension to the Borough General Hospital. Although rushes have been screened, the film has yet to be titled and edited.

As previously mentioned, A.R.P. work is still interfering with the smooth-running of the society, and the present production, a holiday film, has had to be discontinued for the present. "We should like to make another appeal for members, and would be very pleased to receive enquiries about membership, as old members of the society have been forced to resign due to the cause stated."



Camera trolley used by the Camberley and District C.S. for filming their current production, "The Highwayman." It was illustrated in detail in a recent issue.

Watford A.C.C.

(Hon. Sec.: Mrs. A. Scott-Akroyd, 2, Belmont Road, Bushey, Herts.)

In Production: *The Z Ray*. Some 400 ft. of this 1,200 ft. film have now been successfully shot.

At the end of June, the club held a "guest evening," when many visitors attended and saw some of the production work in progress. (Be it whispered that, owing to the crowd in the studio, an empty camera was operated on a scene already made, for their edification!) Eventually guests were taken to the projection room and shown the film, *Consider Your Verdict!* made by the now defunct Brondesbury A.C.S. The former Brondesbury chairman, Berend Ludin, was present to chat about that film, and has since joined the Watford Club.

The first day's location work took place in the grounds of the Iver Grove Club at Iver Heath—a lovely 15-acre setting—and was, as rushes have shown, very successful. Some 30 shots went "into the can" during the day. Further location work was carried out in the gardens of the hon. treasurer, A. H. Leigh, where there are a swimming pool and tennis lawns, both necessary to the story.

A few small parts are still open in the film, and the club would welcome another six active members.

West London C.S.

(Hon. Sec.: A. F. Shave, Esq., 14, St. Luke's Road, Westbourne Park, W.11.)

In Production: *Modern Merlin* (16mm.) Shooting has now been finished, and the film is in process of editing. The 9.5mm. unit are still busily engaged on *The Affairs of Dr. Cranleigh*. Three evenings were allotted for projection recently and the club funds have benefited substantially. Members are being asked to submit stories of a dramatic nature for the society's next film (9.5mm.). There are vacancies for two ladies and three gentlemen.

(Full details of membership will be sent on application to the hon. sec. (address at beginning of this report).)

We Show You How It's Done

(Continued from page 265)

Strip L. Slow-motion shot, at $f/2.7$ on a dull summer day, pan. film. If either the take-up is too strong, or the gate-springs are too weak, in non-sprocket cameras, "float" is liable to occur; which means that the film, instead of remaining still in the gate for each exposure, drifts a fraction past its correct position for an occasional frame.

On the screen this appears as vertical jumpiness of the picture: in the film strip it is indicated by frame-lines of uneven width; see those marked with arrows in strip L.

Remedy is to send film strip and camera back to maker: alternatively, slightly increase gate-spring tension by bending—but not much, or scratching of the film may result.

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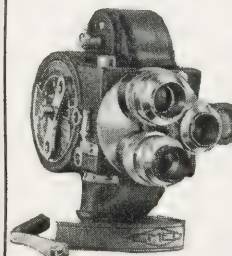
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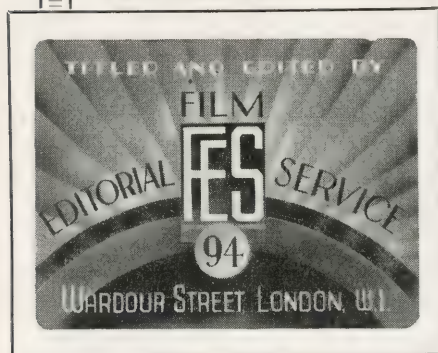
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FOCAL LENGTH and APERTURE A Beginner's Problem Solved

Although I have been using a cine camera for two or three years, I found the first article of your "Beginners" series very interesting. I was conscious of the relationship between the apertures and the focal plane, but there was one point which puzzled me. You say that, at infinity, the distance between the focal plane and the lens will be in accordance with the focal length of the lens, e.g., suppose one is using a 2" lens, then, at infinity, the distance between the lens and the focal plane will also be 2". You say, also, that the aperture has a definite relationship with the distance of the focal plane, e.g., f/8 on a 2" lens would represent an aperture of $\frac{1}{4}$ ".

Sharpness of Picture

Now I use a Ditmar f/1.8 focussing lens. Let us assume, for simplicity's sake, that it has, incorporated in it, a 2" lens. I open to f/8, and I have an aperture of $\frac{1}{4}$ ". As you know, the Ditmar cameras have no facility for the interchange of lenses, the different focal lenses being fixed on to the existing one. On these supplementary lenses only distance can be regulated, the "stop" being adjusted on the camera itself. Suppose I apply a 3" lens (or such a lens as would represent that)—my stop is still f/8—i.e., on the 2" lens, $\frac{1}{4}$ ". But I now am using a 3" lens. On this lens for an aperture of $\frac{1}{4}$ " I should open to f/12. Does one have to allow for different lenses?

I note, also, that you assert that, set at the same aperture, a lens of wide aperture, e.g., f/2.5, will produce a picture of less sharpness than one produced by a lens of smaller aperture, e.g., f/3.5. Is this really true? —M.M., Hendon, N.W.4.

At infinity the distance between the focal plane and the lens will be equal to the focal length of the lens, this distance being measured from a point called the 'node of emission' which is generally somewhere within the thickness of the back glass of the lens. The equivalent aperture is a function of this distance. If you add further combinations, as in the Ditmar, which alter the effective focal length of the complete

combination, then the equivalent aperture is altered, and in the example you give, an aperture of diameter $\frac{1}{4}$ ", which is f/8 on a 2" lens, becomes f/12 on a 3" lens.

There is a further point, which does not often come into consideration with sub-standard cine lenses, but may have to be taken into consideration when using long focus lenses near the subject, or normal focus lenses on extension tubes. The equivalent aperture is a function of the distance between lens and film. If the lens is racked forward to twice its distance (as in taking a same size picture) then the effective equivalent of the diameter of the lens is halved, though the aperture is not altered physically, e.g., f/8 becomes f/16 at double extension.

On the other hand, if you use a simple supplementary lens for titling and similar work, the above rule does not apply. If, for example, you put on a 12" spectacle lens so that you can work at a distance of 12", the rays from the subject, after passing through the spectacle lens, will be parallel as they are when received from an object at infinity. The main lens is set at infinity and its apertures remain correct to the markings on the mount. This advantage of added exposure when taking close-up subjects is not often recognised.

LENS HOOD

1. What is the use and importance of a lens hood? 2. Is it true to say that a one inch lens of f/1.9 does not give such good definition when used at that aperture? —C.B.M., Great Malvern.

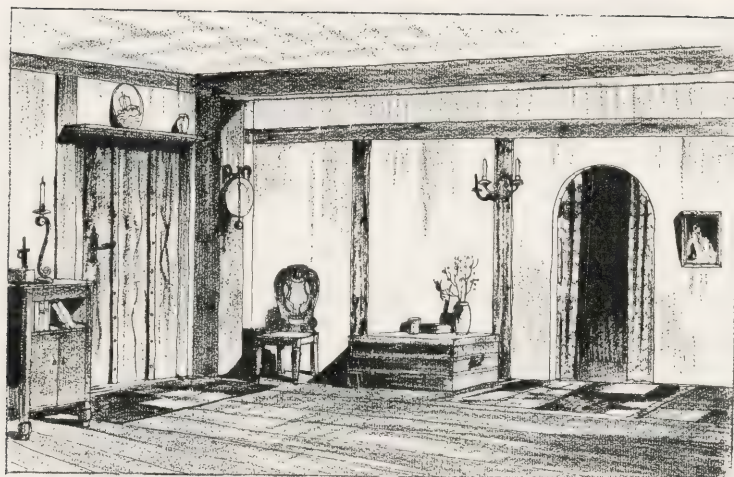
1. The function of a lens-hood is principally to shield the glass surface of the lens from extraneous light which might otherwise detract from the brilliance of the image by causing an overall fogging of the film. The lens hood often incorporates means for holding filters and effects-masks with the same provision for preventing stray light, giving a flat effect to the resulting film image. When shooting "against the light" a lens hood is essential to prevent the direct

rays of the sun striking the lens.

2. Provided that the f/1.9 lens is made by a reputable manufacturer we see no reason why the definition of the image should not be good when the lens is used at its maximum aperture. At full aperture, though, there will be considerably less depth of field than when the lens is used at smaller apertures.



J. King, hon. sec. of Camberley A.C.S., shooting a scene for his hospital film.



Sketch (from which the set designers worked) of a set for "Thin Air," Planet Amateur Film Society's current production.

RUNNING COMMENTARY

Framing Colour Shots

Other people's suggestions, even if Utopian or ridiculous or utterly impracticable, are usually interesting if the person in question is reasonably expert in the subject being discussed: and in this way the cinematographer can derive benefit by linking up occasionally with people whose subjects are perhaps one factor only of the complex film-making routine.

What I have in mind is the experience of wandering about a particularly beautiful part of Sussex armed with a camera-full of colour film, accompanied by an artist who was a real expert on pictorial composition (and who did *not* disapprove of colour photography). Now it is impossible to compose the unlimited bounds of Nature, so I gave him a frame in the form of a cardboard mask about 15 x 12 inches, with an opening cut in it, 12 x 9 inches. This, held at arm's length, frames just about the picture taken in by the standard camera lens (i.e., 1 in. on 16mm. film, 20mm. on 9.5, or ½ in. on 8mm. film).

Composition

Accordingly, he was able to move here and there, utilising this overhanging tree or that corner of a cottage, till from where he was standing the frame held a real jewel of beauty. I then solemnly set up the camera and filmed it accordingly. The results were lovely (though not a film), and indicate how important composition is: of course, where specific action has been included, as is inevitable in a film proper, it may be—usually is, with me—impossible to let composition have its say in the shot, other factors overriding it.

Another point of great interest is that these shots were more impressive than "stills" taken at the same time, also in colour, and the only "movement" in the cine-shots was that of trees gently swaying, wisp of smoke from cottage chimney, etc.; yet these shots are alive.

I may best illustrate my meaning by referring to the opening long-shot in the colour film, "Our Heritage," which struck

By SOUND TRACK

me as being full of power and realism: it was also most apt in showing a sweeping vista of the heritage under discussion: it had no trick composition, yet the whole frame was pleasantly filled: it may have lacked "movement" but it was alive. (This film is one of last year's "10 Best" by the way).

All of which merely goes to show that there can be no real rules and regulations: but that, if you go out in search of beauty with a movie camera and some colour film, you can be certain of bringing back something worth while, using ordinary care and patience.

* * *

Flower Close-ups A thing one seldom sees in colour films is a full close-up of a flower; and yet such shots are magnificent—even more so than that sunset. Try a close-up, at about 8 ins. from the camera, of a deep red rose, directly lit by sunlight on a bright day. The exposure is about f/5.6, with Kodachrome. To take such close-ups with comfort and with the certainty of the subject being properly centred on the screen, a wire frame should be made which can be clamped on to the camera positively as required, and which will indicate an area about ½ inch bigger all round than that included by the camera lens.

This is easily made by setting up the camera in the titler, and joining four pieces of string from the front of the lens to the corners of the title-card area. The wire frame must then be constructed to give the desired clearance over the rectangle formed by the strings at the particular distance from the lens. Galvanized garden wire sounds very crude but is satisfactory, being springy, so that the frame can be devised to clip on to the body of the camera.

Note also that for these shots at 8 inches, the camera lens should be focussed at infinity, and a supplementary lens used, of focal

(Continued on page 303)

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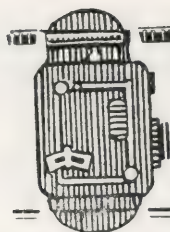
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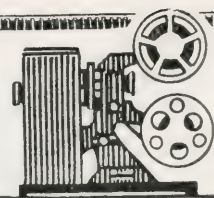
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EXCHANGES—CASH OR TERMS

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Running Commentary

(Continued from page 301)

length 8 inches. Alternatively, to save the wire frame bother and the cost of the supplementary lens, there is on the market a combined supplementary-lens-and-view-finder, fully described on page 40 of the April *Amateur Cine World*. (Always referred to by my newsagent, by the way, as "Amatcher Sign").

* * *

Link Chargers The 9.5mm. link chargers offer the great advantage that film can be wound back into the top section if it is desired to make double exposures, without having to open the charger. However, this winding-back has to be done in the dark, and it is well to have a "gadget" for doing this simply: and a suitable gadget is the remains of an ordinary pencil, about three inches long, with a slot cut across one end to fit snugly over the driving bar of the charger bobbin. Easily made, costs nothing, has one additional use—whenever a new charger is loaded into the camera, it is well first to check that the film is not sticking in the top section by giving it half a turn or so of winding up: this is better than tapping smartly on the palm of the hand, as is often advised. Of course, do not use undue force, or the film will be pulled off the take-up bobbin.

While on the subject of chargers, it is well worth recalling and emphasising the necessity of cleaning out the narrow grooves through which the film passes. This is best done by means of a piece of a post card which should be inserted in the groove and worked

backwards and forwards a number of times: thus dust and particles of emulsion and/or grit are removed, and a polish is applied to the places against which the film will rub. Finally, dust with soft, fluffless material. Worth doing *every time*.

* * *

9.5mm. Splicing "One over the eight" (as we have heard people refer to 9.5mm., in an attempt at humour) certainly does not court trouble, but seems to thrive on it, happily enough. Recently, a serious fallacy about splicing has been re-discovered: idea is to cut one end *through* a sprocket hole, so that the overlap is in one frame only.

Now this at first appears to be a fine idea, but in practice it is simply disastrous because joins made in this way always, in due course, break along a line through the sprocket hole: and for this reason, that as the film bends this way and that over the sprockets during projection, since at the splice there is double thickness and so less flexibility *at one side* of the sprocket hole, this overlapped part does *not* bend. Instead the film takes a comparatively sharp kink at the sprocket hole, and this kinking ultimately causes a break. I used to join 9.5mm. films this way: the old Home Movie projector, sprocketless, does them no harm: the 200B murders them.

Idle reminiscence: ran through eight-year-old 9.5mm. film on 10-watt Home Movie. Adequately lit three-foot-wide picture on crystal screen, *free from scratches*.

Your Problems Solved

DEFINITION OF AGFACOLOR

I am enclosing a short strip of Agfacolor film, and should be glad to have your observations on it. It was exposed at f/8 (about $\frac{1}{2}$ stop more than indicated on my "Avo" meter set to 600 H & D) with one inch lens set to 15 feet, the camera being held firmly on a sea wall.

My chief complaint is poor definition of the images and also the colour is very weak when projected with a 250 watt lamp. Is poor definition common to colour film? G.V.U., Croydon.

Your film is somewhat fully exposed. The slight lack of definition is due neither to movement of the camera, nor to the resolving powers of your lens, as is shown by the fact that the boundaries of the picture at the side are equally as soft. These boundaries are demarcated by the mask which makes immediate contact with the film, and are therefore sharp even when the lens is at fault. If you had not given the extra half stop you would have had richer colour and the definition would have been slightly better.

In considering this question of definition it must be remembered that you are dealing with three image layers and also a complex indirect method of forming the image more or less independently for each layer. The back image will not be in quite the same plane as the front one, and this creates

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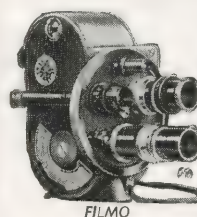
peculiar problems for the lens. Also, there will be a greater amount of scatter owing to irradiation of the light within the three separate sensitive layers.

TITLING ON POSITIVE STOCK

I notice that in "Replies to Readers" in the August issue, you suggest a stop of f/4.5 for titling on positive stock, but, according to the A.C.W. Titling Calculator the correct stop for titling on positive stock with two Photoflood lamps at 9" from the title card is f/8. As I am intending to make some titles in this way, could you tell me which stop I should use? My camera is a B & H Double Eight with f/1.4 focussing lens which I have already used successfully for titling with Kodak pan film at f/3.5 with two 100 watt lamps 9" from the card.—G.W.T., Birmingham, 14.

The reply to which you refer related to a specific set-up for which the reader had obtained data in regard to exposure with

(Continued on next page)



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Your Problems Solved

(Continued from previous page)

panchromatic film. He had found that about f/8 was correct for copying half-tone reproductions, with panchromatic film, and this being so, we suggested a larger aperture for use with positive stock, as you will appreciate that positive stock is much slower to artificial light than is panchromatic stock under the same conditions.

If you are going to use positive stock in your own titles as it is apparently set-up at present, i.e., with ordinary 100 watt lamps, then you will need a larger aperture for working with positive film, for as we have already mentioned, it is slower than the panchromatic film which you have been using. If you change your ordinary 100 watt lamps for Photoflood lamps with their much greater output of light (as you suggest in the earlier part of your letter) then you will probably be perfectly correct in using the stop which you have worked out on the Titling Calculator.

FIXED FOCUS SETTING OF FOCUSING LENS

I have been greatly interested in the article, "So You've Bought a Cine Camera." The section, "A tip for focussing" causes me to write this letter, for on my old camera (f/1.9) I have set the lens at Inf. and taken all up to a fairly close range under reasonable light conditions.

I have just bought a Paillard Bolex H8 (8mm.) cine camera and had it fitted with Dallmeyer lenses for the three turret head as follows: 13mm. x f/1.9 focussing—1', 1½', 2', 3', 4', 6', 9', inf.

1" x f/1.9 focussing—1½', 2', 3', 4', 6', 9', 15', inf.
1½" x f/4 focussing—2½', 3', 4', 6', 9', 15', 30', inf.

You state that setting at 8ft. will cover all from 4 feet to infinity, but you don't mention which lens this is for. Please advise me as to the focus to set at on above lenses, when used for general work as "fixed focus."—J.H.M., Salford, 6.

The figure of 8 feet as a fixed focus setting was intended for use with the normal 12.5mm. lens for this size of film. The figure is something of a compromise, as it does not cover quite to infinity, but most 8mm. shots are taken of subjects which are not too far away. The 1" lens must be set the same, whether used for 8mm. or not, if we work to the same circle of confusion of 1/1000th of an inch. At f/3.5, focussed on 25 feet, it covers from approximately 11 feet to infinity. At f/5.6 the near distance becomes 9' 4" and at f/8 it is 7' 4". A 1½" lens at its maximum aperture of f/4, if set at 43' 0", will cover from half that distance to infinity.

KODACHROME TITLING

I imagine the background of a colour title must be of a neutral colour, and enclose a sample title for your criticism. You may say that the buff colour is rather too pronounced, but I fancy retaining it, if possible, as it would harmonize with the general tone of the film, i.e., life, on holiday, spent mostly on sand. If you consider it too dark, would not slight over-exposure correct this? Is the contrast (visual) between the red capitals and the other green letters too much? I might mention that I shall eventually use a

different green from the one on the sample enclosed.

I wish, on most of the titles, to incorporate some form of sketched background as per the sample, and which shall not in any way intrude on the main part of the title, viz., the actual lettering. As the card is now, I think the balance is about correct, but I cannot say how it will be when photographed in Kodachrome 8.

I may add here that, owing to certain very unusual circumstances, I shall be obliged to film all my titles by daylight. If you think the titles would be more easily read (and that, of course, is the main thing to aim at) with, say, a light grey background, and with other colours for the lettering, such as blue or yellow, I shall be glad of your hints. I presume that daylight filming as close up as required for titling will not affect the exposure. I use a Smethurst meter. Is there any difference in the resultant film between a small card filmed close up, and a much larger one filmed further away? The latter would obviously be easier to prepare, and no doubt be neater as a consequence.—E.H.V., Manchester, 16.

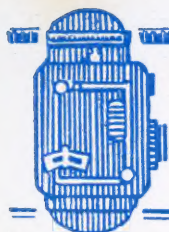
Filming your titles by daylight will give most satisfactory results, particularly if the day is one on which the light is soft and grey. If you photograph them in the shadow on a brilliantly sunlit day, they will pick up either the blue colour of reflected sky or the colour of any brilliantly illuminated object near them, if precautions are not taken. Direct sunlight on the title will give correct rendering. An alternative method is to soften the direct sunlight by interposing a piece of stretched, clean, white muslin between the title and the sun. The reading by the Smethurst meter will give correct exposure, but if the muslin is used the reading must be taken from behind it.

Comparative Values

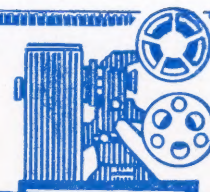
In the sample card submitted the first impression is the weakness of the green lettering. Harmony is good because the card background, the red and the green letters, all have a slightly yellow tendency, which incidentally is good for Kodachrome filming. If you half shut your eyes you will get a truer idea of the comparative values and you will see that the most prominent things are the red letters and the waving white lines which are the outline of part of England. The green should be darkened somewhat in tone to make them more important.

We do not much care for your white-outline map. The white is too obtrusive, and until we read your letter we did not realise that the lines were the outline of Land's End. The name, 'Land's End', is much too small to be rendered satisfactorily on 8mm. Contemplate for a moment the microscopic size the image of the letters would be. We suggest you render the shape of the land as a flat wash of light brown tone, a few shades darker than the buff background. It will then be more positive without being obtrusive. At the moment the white lines interfere with the legibility of the lettering.

The larger card will make a better job in many ways than the smaller one. Apart from other considerations, it is much easier to line up correctly when setting up the camera.



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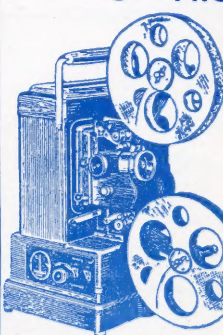
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